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A WEEKLY JOURNAL

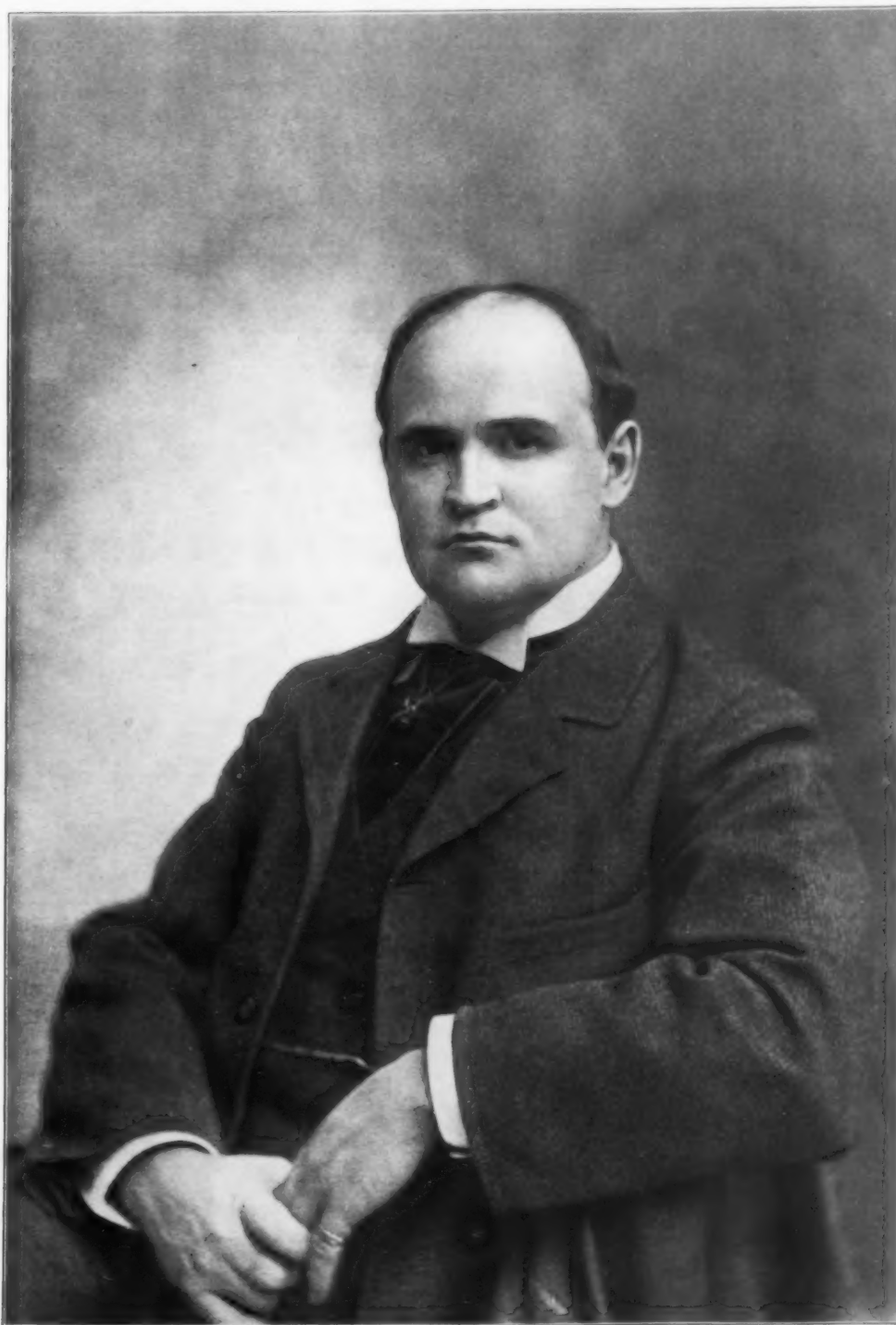
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VOL. XL.—NO. 20.

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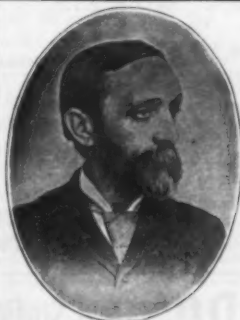
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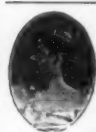
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GERMAN HEADQUARTERS OF
THE MUSICAL COURIER.
BERLIN, W. LINENSTRASSE 17,
April 27, 1900.



SILENCE reigns supreme in nearly all of Berlin's big concert halls, for spring is near at hand, although unusually retarded through the inclement state of the weather, and the Philharmonic Orchestra has left us, and has started on its great tournee under the conductorship of Hans Richter.

From everywhere where this body of artists has appeared, from Posen, Breslau, at which city they gave two concerts; from Kattowitz, Krakau, Bruenn

and Prague the reports of their successes and the reception with which they met are of the most enthusiastic nature. At Bruenn, where the program consisted of the "Tannhäuser" overture, Richard Strauss' "Don Juan," Berlioz's "Carnaval Romain" overture, the Fifth Symphony of Beethoven, and Liszt's First Hungarian Rhapsody, the large audience indulged in perfect ovations for the Berlin orchestra. After the concert the entire body of musicians was invited to a supper, at which several speeches were made, all doing homage to the Philharmonic artists. Then Hans Richter arose and thanked in behalf of the orchestra. Continuing, he said that he was now at last in the enviable position of being able to select the place of his activity according to his own inclinations. That he had accepted with joy the invitation to undertake a tournee at the head of the Berlin Philharmonic Orchestra, as this body represented a free organization of artists, subject to no exterior compulsion, but with severe discipline in its interior makeup, with a self-chosen spirit of order, true to their art, but without subvention by crowned head or Mæcenas.

The Munich correspondent of the *Berliner Tageblatt* dedicates the following interesting reminiscences to the late Heinrich Vogl:

In the year 1865, on a forenoon in August, a young man with threadbare, short coat stood before the ruler of the Munich court opera of that time, Councillor of the Intendancy Schmidt. Hesitatingly and stammeringly the young man uttered that he was schoolteacher at Ebersberg, had a good voice and that his highest wish was to become a member of the opera chorus. Would not the intendant give him a chance to sing for a trial? The party in authority was pleased by the sympathetic appearance of the applicant. He took him down upon the stage, where Generalmusik-Director Franz Lachner was just holding an orchestral rehearsal. Upon being asked what he would like to sing, the novice in art shyly replied: "The great aria of Max in 'Der Freischütz.'" Lachner, who was not exactly pleased with the interruption, nevertheless had the orchestral parts fetched from the archives. They having been distributed to the musicians, the village schoolmaster began with somewhat uncertain voice. After a few bars, however, his oppression had vanished. Clearly and sonorously the tones were emitted from his throat with a tenor voice of such fresh and brilliant quality as had not been heard for a long time upon the stage of the court opera house. The musicians were astonished; some of them even laid down their instruments and applauded. The rehearsal finished, Generalmusik-Director Lachner hastened upon the stage and whispered to the intendency councillor: "Retain him under all circumstances!" The councillor smiled pleasantly, and led his protégé back to the offices of the intendency.

"Will you really be able to make use of me?" the young man asked, trembling with joyful expectation.

"No, as a chorister I have absolutely no use for you," was the councillor's reply, and then he asked: "How much is your school teacher's salary?"

"Four hundred florins," Vogl ruefully replied. "Well," said the councillor, "I engage you for the present with a remuneration of 1,200 florins, and will have you educated at the expense of the Royal Opera."

Thus Heinrich Vogl was discovered. Two months later, on November 9, 1865, the village schoolmaster made his debut as Max in "Der Freischütz." The success surpassed all expectations. The public and the critics were unanimous in their admiration of the phenomenal voice and the rare musical talent of the debutant. General-Director Lachner and Stage Manager Jenke charged themselves with his further education. Heinrich Vogl proved an apt pupil, whose artistic powers of expression increased with each new role. After Max he sang Nurradin ("Lalla Rookh"), Vasco ("L'Africaine"), Rinaldo ("Armida"), and Joseph in Mehul's "Jacob and His Sons." But his artistic deeds of valor were still to come. On October 22, 1869, Vogl sang Loge in the first performance of "Rheingold." In the refinedly sensuous delineation of the fire god Vogl has never been approached by any other singer; his impersonation remained the typical one. In 1870 he created the part of Siegmund, which was followed in turn by his Tristan, Tannhäuser, Lohengrin and Siegfried. In the year 1868 Vogl married the singer Theresa Thoma, an artist who was in every way congenial to him. The co-operation of this artistic couple in the Bayreuth Festival performances and the successes they achieved there are well known. Numerous "gisting" engagements led Vogl to Russia, Italy, England and to the dorado of all tenors, America, where as one of the pioneers of German art he enjoyed triumphs without parallel. [This latter assertion is slightly exaggerated, as the translator can attest from personal observation.] In the singer Heinrich Vogl extraordinary advantages found themselves harmoniously united. Brilliance and volume of voice, an excellent technical equipment, representation in big traits, and above all a rare sense of style which enabled him to sing Vasco, Tamino and Tristan with equal perfection. This statement comprises in itself also the other one, that Vogl was also an excellent oratorio and Lieder singer. His Evangelist (Bach's "St. Matthew Passion" music) rose to a greatness and altitude of conception and expression which will remain unforgotten by everyone who heard him in this part. Indeed, he took his art seriously, and that he was ever eager to perfect himself more and more is evinced in the fact that at the age of forty-four he journeyed to Italy for the purpose of taking vocal lessons from Maestro Gallera.

Also as a composer Heinrich Vogl appeared in public. It is true his opera, "The Stranger," which was produced at Munich last year, did not display great originality, but it evinced anew the musical talent of the singer. With like zeal with which Vogl devoted himself to his art he also dedicated his hours of leisure—a rare contrast, indeed—to agriculture. His farm, Daixelfurt, on Starnberg Lake, is cited as a model institution, and Vogl the agrarian was no less proud of the diplomas he received at the agricultural exhibitions that Vogl the tenor was of the decorations he obtained from art loving monarchs.

Last year already signs of a nervous disease made themselves apparent in the singer. The excitement connected with the premiere of his opera, the disappointed expectations in the success which followed the work also in other cities than Munich may have contributed toward increasing the malady. In autumn of last year Vogl took a leave of absence for the purpose of restoring his health at Meran. Seemingly recuperated, he returned, and upon his reappearance at the opera as Siegmund he was enthusiastically received by the audience. After that he still sang the part of the King in Peter Cornelius' "Cid," and his last role was that of Bajazzo, whose final words are "Comedia finita

est!" With these words Vogl took leave of the stage, to which he belonged for thirty-five years.

On Friday evening Vogl played cards with his wife and former colleague, Schlosser, until 11 p. m. On the next morning his wife was to wake him up in time for the rehearsal. She received no reply. Apoplexy had suddenly ended the singer's life. The corpse was brought on Saturday to Tutzing, where Heinrich Vogl's remains will find a last resting place by the side of his children, who early preceded him in death.

The Munich Court Opera sustained in the decease of Vogl, whose name will forever be inseparable from the annals of glory of that stage, an irreparable loss. With the opera personnel, a large host of friends of art all over the world mourns over the loss of a gifted master, a genial interpreter of the works of Richard Wagner.

Last night's Vortragsabend of the Berlin Tonkünstlerverein had assembled a numerous audience of musicians and amateurs, so that the spacious, but rather dreary concert hall of the Royal High School for Music, at which the concert took place, was fairly crowded and uncomfortably close.

The program consisted exclusively of modern songs, among which the opening group of eleven Lieder by Arnold Mendelssohn, were the most valuable. I have called attention to some of them before, and again was favorably impressed with the refined musicianship of the Darmstadt composer with the celebrated name. "Der Zimmermann" (Heine), with the ominous drone beat of the carpenter's hammer nailing the coffin of a dying person, is gruesomely fine. The setting to Heine's "Wenn ich in deine Augen seh'" tender and suggestive, "Die Sommergeister" rather humorous, and "Ergebung," to words by Eichendorff, descriptive of the mood of resignation. But by far the strongest song of the lot is "Aus dem Hohenlied," an excerpt from "King Solomon's High Song of Love," with its genuine Oriental coloring and erotic fervor. These Lieder, with the exception of the last named, were sung by the much overrated and equally conceited young tenor, Ludwig Hess, whose delivery is always strongly exaggerated in every direction.

The "High Song of Love" I heard first from Dr. Wuellner, who delivered it tellingly, while last night it could not obtain the same effect, because Frau. Dr. Antonie Stern sang it with tameness. She did justice, however, to the quaint song "Frühlingsnetz," with its original and weaving accompaniment, and to "De moede Moder," a very peculiar cradle song (words in low German by H. Wette), which was much applauded.

Waldemar Sachs, one of the best of Berlin's accompanists, was represented with four songs still in manuscript, of which the "Sommernacht" was vociferously redemanded, as much, however, for the sake of the very warm delivery through Miss Betsy Schott, who has a pure soprano voice and lots of temperament, as because of the interior value of the rather artificial song. I liked as compositions far better the setting of Tolstoi's gloomy "Keine Antwort" (No Answer), which is almost an important song, and the original translation into music of Schopenhauer's "Wie Waer das Schöen."

Arno Rentsch went to the useless trouble of clothing with music five poems by Friedrich Hölderlin. Johannes Brahms has, so far, been the only one who has succeeded in the self-set task of giving to the world an epic in music, the "Song of Fate," in which the music actually fits the words of Hölderlin. Rentsch only plucks the epics to pieces, and in not one instance of the five efforts succeeds in doing more than obtaining musical phrases of rhythmical resemblance to the words. The "Mood" (Stimmung), is nowhere portrayed, and I believe, is impossible to portray, except by a Brahms. Rentsch, however, evidently is a thinker in music, and he may some day astonish the world with some rare music.

The rather thankless task of interpreting this young composer's epics fell to the lot of Miss Emmy Helvet, a handsome young woman, full of dramatic instincts, which musically frequently carry her too far, and—off the pitch. I expect she can do better on the operatic stage than on the concert platform. Her singing and verve, however, scored for herself and the composer a victory in the shape of a demand for an encore.

Some Lieder by Hans Hermann, who has already arrived (as the French say), not very artistically or even pleasingly sung by Miss Hella Sauer, wound up the evening's program.

This year's Tonkuenstler meeting of the Allgemeiner Deutscher Musikverein will take place at Bremen from May 23 to 27. The program is so far exceptionally interesting, as no less than ten works in the larger forms will have their very first hearing on this occasion. In the programs of the three big festival concerts and two chamber music performances the works of the greatest prominence are: "Christ as Prophet," second part of the mystery of "Christus," by Felix Draeseke; Dramatic Fantasia for orchestra by Philip Scharwenka (received

first prize of 1,000 marks at the Tonkuenstlerverein); symphonic variations on a theme by Händel, by Frank L. Limbert, an American composer who lives at Frankfurt; Second Symphony, by Felix Weingartner; Second Symphony, by Wilhelm Bergner, another American composer, who resides in Berlin; Violin Concerto, by Christian Sinding, performed by Henri Marteau; two piano concertos, one by Emil Sauer, of Dresden, and the other by Dr. Otto Neitzel, of Cologne, each performed by its composer; furthermore, Liszt's "Danse Macabée," piano part played by Reisenauer; Liszt's symphonic poem, "Prometheus"; the overture and funeral march from Cornelius' opera "Cid"; Richard Strauss' "Heldenleben"; ballad for baritone with orchestra, composed and sung by Emil Liepe; songs for baritone and orchestra by Rudolph Buck; symphonic movement by Cornelia Van Oosterzee and Wagner's "Kaisermarsch." The chamber music will comprise works by Brahms, Mozart, Suk, Dvorák and Beethoven, as well as a great number of songs. Mühlfeld, the great Meiningen clarinet player, the Bohemian String Quartet and the Schleicher Quartet, of Bremen, will be the chamber music performers, and there will appear a number of vocal soloists. The concerts will in the main be conducted by Kapellmeister Panzner, of Bremen, but some of the composers, like Weingartner and Bergner, will conduct their own works.

Eduard Lassen, the composer-conductor, celebrated at Weimar day before yesterday the seventieth anniversary of his birthday, on which occasion he was made much of by the court and his numerous admirers and friends. A festival concert was given at the opera house, the program of which consisted only of works by Lassen, among them the music to the first picture of his latest composition, the ballet pantomime, "The Goddess Diana." Among the soloists were Karl Scheidemann and Hans Giessen, of Dresden, both of them former members of the Weimar court opera personnel. The Grand Duke handed to the composer the knighthood cross of the Order of the White Falcon, and the Hereditary Grand Duchess sent him valuable presents. Lassen, who is in the best of health, thanked for the public ovations in a short speech held upon the stage. The city council honored Lassen by naming a new street after him. Lassen came to Weimar in 1858 as Court Musikdirector, and in 1861 took Franz Liszt's abdicated baton as court conductor at the opera.

Joseph Joachim and his associates of the Joachim Quartet were the recipients of public honors at the quartet soirée they gave at Amsterdam on the 23d inst. Director Daniel De Lange, of the conservatory, in behalf of the teachers of that institution, tendered Joachim a huge laurel wreath and the public applauded the artists to the echo.

After the performance of a program which embraced Haydn's Quartet, op. 77, No. 2; Brahms' Quartet, op. 51, and Beethoven's op. 130, which latter proved the pièce de résistance.

From Christiania I received a telegram which states: "To-day's monster symphony concert of the joint Leipsic Philharmonic and Christiania Opera Orchestra, altogether 100 performers, took place at the National Theatre, which was sold out at doubly raised prices of admission. The conductors were Hans Winderstein and Johannes Halvorsen. Winderstein led Beethoven's Seventh Symphony and the "Tannhäuser" overture, and was recalled numerous times amid stormy applause.

(Signed) FOLMER HANSEN."

Jules Sachs, the energetic and able concert impresario, died suddenly at San Remo on the 15th inst. of apoplexy. His body was interred here day before yesterday amid large attendance. The business will hereafter be continued by the widow, assisted by the old and trusted employees of the late Jules Sachs. His last successful enterprise was the Mascagni tournée through Germany.

Summer opera for Berlin will soon commence at both the Theater des Westens and the Schiller Theater. At the former opera house Director Hofpauer will close his more or less successful winter season on the 30th inst., and on May 1 the Ferancy Operetta Company will take possession of the house. At the Schiller Theater Director Morwitz announces a short season, to last from June 14 to August 31. The initial performance will consist of a reproduction of Lortzing's "Die beiden Schuetzen."

"Meister Roland," an opera by Count Zichy, had a successful première at Hamburg last night. Telegraphic report says that in the principal female role Mrs. Pollini-Bianchi was of "convincing effectiveness," and that the composer was called before the curtain many times.

General Musikdirector Fritz Steinbach will undertake another concert tournée with the Meiningen Court Orchestra through Germany next season. For Berlin he is booked at the Singakademie for the days of from October 23 to October 27.

For offending an operatic singer in his criticism Ernst Otto Nothnagel, formerly of Berlin, now music critic of the Koenigsberg Ostpreussische Zeitung, was fined 150 marks by an intelligent jury.

James G. Huneker's book on "Chopin" has just come to

hand. Of course it will occupy all of my leisure hours for the next few days.

Among the callers at the Berlin office of THE MUSICAL COURIER during the past week were Mme. Bella Monte, who came to Berlin for the purpose of securing some engagements.

Mme. George Liebling, of London, who brought me her husband's piano concerto "Eroico," about which I wrote at length before.

Mme. Théa Dorré, who would have sung Carmen again here this week if Director Hofpauer, of the Theater des Westens, could have secured an acceptable Don José, not to be found among his regular personnel.

Miss Francesca Bendeke, a very young and equally pretty violinist from Minneapolis and now a pupil of Prof. Gustav Hollaender, of the Stern Conservatory.

Concert by a Bernstein Pupil.

Miss Sarah Sokolsky, a talented pupil of Eugene Bernstein, the pianist, gave a concert Sunday night in the hall of the Educational Alliance. As solos Miss Sokolsky played compositions by Schubert, Reinhold, Volpe, Godard, and she also played concerted numbers with Arthur Bernstein, 'cellist, and H. Halpern, violinist. Miss Sokolsky's technic is excellent, and she also plays with much musical feeling. Miss Martha L. Carine, soprano, was the vocalist of the evening.

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LONDON, April 29, 1900.

ANYTHING like news is hard to collect; when there are no new performers and no new pieces, what is the use of reporting that the hall was crowded, or that the hall was empty? Neither result has really anything to do either with the taste of the public or real appreciation of music. Yet if we are to judge from all that is said and written about the culture of music in London, a musical critic ought to find plenty to write about.

We have the Popular Concert Society, which boasts that since 1878 it has given 1,000 concerts, a figure which, when the number of years covered is taken into account, represents something less than a concert a week. This society at present gives chamber concerts at out-of-the-way places, as Holloway, Greenwich, Woolwich, Bermondsey, &c., localities, no doubt, in much need of musical education; and the concerts may answer their purpose admirably, but they

are not worth recording for transmission across the Atlantic.

Toynbee Hall, a so-called University Settlement, has also given a winter series of chamber concerts. We have also the Oxford House Musical Association at Bethnal Green, with its weekly concerts, at some of which Tchaikowsky's Fifth Symphony, the "Jupiter," &c., were performed. We have the People's Palace with its music for the people, and lastly we have had the Battersea free concerts.

Battersea is one of the boroughs, or districts, into which Greater London is divided. It possesses a Town Hall, and a Town Council, and the latter body resolved to give free concerts. The Town Hall was granted free for the performances, the admission was free, but unfortunately the performers were expected to give their services free. As might be expected, they were mostly or almost entirely amateurs of no great attainment, and the programs were beneath contempt, the most popular numbers being "shop" songs sung by someone supplied by the publisher. Naturally the thing was a failure. Now, Battersea ought to have done better. It is represented in the Imperial Parliament by John Burns, the well-known labor leader, who is an enthusiastic lover of music. He once told me that if he and Sarasate were cast away on some Robinson Crusoe island he would do all the work, build a hut, till the ground, cook the dinners, wash the dishes, do all the chores, rather than see a great violinist spoil his touch or his bowing by working like the man with the hoe. I hope his influence has put a stop to this kind of municipal "free and easy."

At the Crystal Palace Händel Festival there are some changes. The "Selection" day, originally devised to enable operatic stars to display their agility in favorite airs, is this year to be devoted to "Judas Maccabeus," or parts of it at least. The choice of this work is due to the Boer war. It is sincerely to be hoped, if the concert is to be saved from ridicule, that Lord Roberts will have done something to justify us in hearing "Fallen Is the Foe" and "See, the Conquering Hero Comes."

The chorus, "We Never, Never Will Bow Down," seems more adapted for a concert at Pretoria.

As Händel wrote the work to celebrate the burning of the hospitals after Culloden by the butcher Cumberland you can expect me to be present.

Robert Newman's London Musical Festival begins April 30, and consists of six orchestral concerts by the combined Lamoureux and Wood band of 200 pieces. Some novelties are promised.

The examination for the Liszt scholarship will take place September 21. It is worth \$1,750 and is open to all young people between fourteen and twenty, and is supposed to give three years' tuition at the Royal Academy and two years' study on the Continent.

The last Crystal Palace daily orchestra performance took place yesterday for the benefit of Mr. Manns.

The Crystal Palace authorities have decided to hold an International Music Exhibition from June to September, 1900, illustrating the progress and advance of musical art during the nineteenth century. A committee of advice, with Sir Arthur Sullivan as chairman, is to be formed. It is proposed to divide the Exhibition into four groups:

1. Musical instruments and appliances constructed or in use during the last 100 years.
2. Music engraving and type printing.
3. Loan collections of historic musical instruments and appliances, and pictures, drawings and engravings of musical subjects.
4. Modern oil and water color paintings, engravings, drawings and photographs of musical subjects.

Grand choral competitions and historical concerts will be held, and demonstrations with ancient and modern instruments given during the exhibition.

As the Triennial Händel Festival will be held this year (June 16, 19, 21 and 23) a special court will be devoted to portraits, busts, autographs, scores, letters and other mementoes of the great composer.

In connection with the above exhibition a grand brass contest and festival, open to brass bands of Great Britain and the colonies, will be held on Saturday, July 21, under the direction of J. Henry Ilea. The prize competed for will take the form of a national challenge trophy of the value of 1,000 guineas (\$5,000).

The winners, in addition to holding the trophy for the year, will receive a cash prize of \$375. Cups, medals, cash prizes amounting to \$825 and other special prizes will be offered.

Montefiore Pupil.

One of the special features of the last concert of the Stoddard Choral Society, of Brooklyn, was the singing of Miss Isabella J. Anderson, whose beautiful voice and refined delivery were greatly appreciated by the audience. The young singer, after many recalls, was obliged to sing again. Miss Anderson is another of Miss Montefiore's promising pupils.

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CHICAGO OFFICE THE MUSICAL COURIER.
224 Wabash Avenue, May 5, 1900.
SOME CHICAGO NOTES.

BUT for our Chicago artist the Apollo Club managers last week would have found themselves in a sorry plight on account of Madame Gadski's defection. As it happened, however, Miss Buckley was a charming substitute, undertaking the works (at very short notice) for which Madame Gadski was engaged. Miss Buckley sang in Massenet's "Mary Magdalen," Hoffman's "Song of the Norns" and Bruch's "Fair Ellen." All the Chicago papers praised her work, the criticisms being as follows:

The soloist in this number was Miss Helen Buckley, replacing Madame Gadski, and it is proper to accord much credit to the plucky singer who stepped thus bravely into the breach and assumed these parts at short notice. Miss Buckley's numbers were given with refinement and musical feeling.—Tribune, April 27.

Miss Buckley, who was in the trying position of substitute for Madame Gadski on short notice, acquitted herself with credit in parts which ask much of the soprano.—Times-Herald.

The soloists were Miss Helen Buckley, soprano, who at short notice replaced Madame Gadski; Mrs. Marshall Pease, mezzo soprano; George Hamlin, tenor, and C. W. Clark, baritone.

Considering the task to which she addressed herself, Miss Buckley deserves high compliment for the admirable fashion in which she issued from her task. "Mary Magdalen" is not in the repertory of oratorio singers, and it is no small matter to learn such a role in the brief time allotted her. Mr. Hamlin, too, was a substitute, for he succeeded a New York tenor who had been engaged but had to cancel his contract on account of illness.

Having heard Miss Buckley and Messrs. Hamlin and Clark on an average of eight or nine times the last four or five years, the public is pretty well prepared for conscientious work from them, and they seldom disappoint their admirers.—Evening Post.

Miss Buckley did surprisingly well under the circumstances, since she consented to sing at short notice, for she displayed an agreeable familiarity with the score. The passage, "Have You Not Heard," one of the gems of the oratorio, was invested with rare sympathy by Miss Buckley.—Inter-Ocean.

The audience was large and seemed reconciled to the change of singers necessitated by Madame Gadski's inability to appear as announced. Miss Buckley, whose light but agreeable and well controlled soprano is well known here, sang the music in the Massenet work with intelligence and proved most acceptable.—Record.

Mrs. Geneva Johnstone Bishop is assuredly enjoying a triumphant success in the West. After a splendid season in Los Angeles, she left last week for San Francisco, laden with floral offerings from her legion of friends and bearing the good wishes of all. After her concerts in California Mrs. Bishop will return for a short visit to Chicago, and will then sail for Europe June 1, accompanied by several of her pupils. Socially and musically Geneva Johnstone Bishop has been the most sought for artist that ever made California her home. She is reputed in the zenith of her career, as her voice still possesses the same wonderful quality as ever. At the

symphony benefit concert Madame Bishop sang several big numbers. A Los Angeles critic said:

Mme. Geneva Johnstone-Bishop, the soprano soloist, was in excellent voice. She sings to decided advantage with orchestral support, and the great aria, "Ah! Perfido," from Beethoven's "Fidelio," was delivered with fine effect, giving the singer ample scope for the display of artistic temperamental qualities and an immense vocal range. Madame Bishop responded to an enthusiastic encore with a dainty, pleasing lullaby of her own composing. She received many floral tributes, including a ship of cut flowers, inscribed "Bon Voyage."

It is rarely that such an interesting juvenile concert is given as that heard on Thursday, at Handel Hall, when the pupils of Mrs. Gertrude Hogan Murdough and her assistant teachers took part. The program consisted of piano pieces specially adapted to the needs of children, especially noteworthy being the writings of Mrs. Crosby Adams and Mr. John Mokrejs. Mrs. Ellsworth and Mrs. Newcomb too, of our local writers, were well represented. The work of the young people in every case was admirable; excellence of technic, clearness of phrasing are some of the most notable attributes found in Mr. Murdough's pupils. Comprehensive thoroughness best describes their clean cut, neat playing, while perfection of wrist and finger work is another feature always observed in the pianists under the care of this teacher, whose work is winning recognition all over the country. To single out any one of the young musicians is almost impossible, where all is so commendable. Little Gladys Murdough, who gave evidence of being a very musical child, was one of the most attractive, playing with charming delicacy and grace two of the Village Scene series, by John Mokrejs. This little volume of tone poems should prove popular with the younger people, as the sketches are descriptive and distinctly melodies. Bertie Hyde, one of the show pupils of the quite young set in Chicago, was enthusiastically received and encored several times. He is a clever little fellow, somewhat in danger of being spoiled, as he really gives a charming performance. Clara Barton did excellent work, as did Mark Vilim. The rest of the children (there were a large number on the program) all gave evidence of much excellence and good training. A charming interlude was furnished with the demonstration of ear training, given by Mrs. Murdough, when several of her pupils exemplified her method of teaching. From every point, this illustrated lecture, if one can so term such a short talk, was of great interest, especially to the many teachers assembled.

There was a large audience present, and everyone was delighted at the results of this unique afternoon.

Friday, May 11, at Evanston, an interesting musical event will take place, when Mrs. George A. Coe, the well-known pianist, will play the following program:

Sea Pieces, op. 55.....MacDowell
To the Sea.
A. D. 1620, From a Wandering Iceberg.

In Changing Moods.

From the Depths.

Spinnerlied (by request).....Wagner-Liszt
Five Tone Poems (new) (after Omar Khayyam).....Foote
Hungarian Fantasia.....Liszt
With orchestral accompaniment.

The above program is attractive both on account of the personality of the player and the quality of the modern compositions she plays. The novelty to be presented is Arthur Foote's five new tone poems after Omar Khayyam. This is the first time the work has been heard in the West. Special attention should be given by the musical people, as it is some of the best writing Mr. Foote has done for the piano, and the interpretation by Mrs. Coe will be in every sense adequate, as she brings splendid scholarship to her task. Mrs. Coe has won a remarkable position in the artistic world, and is regarded with the highest esteem both as pianist and lecturer. In Evanston her popularity is unbounded, and it is a popularity won by merit alone.

It is only occasionally that an American artist receives the homage due him, but William H. Sherwood is recognized all over the country as the American pianist who has justly earned the most enthusiastic recognition. At the recital given by him at the Holyoke Festival, the greatest enthusiasm prevailed, and the papers came out with glowing tributes to his musicianship.

The Springfield Union said:

Mr. Sherwood was down for two big numbers, and his playing elicited the utmost enthusiasm. He played a concerto by Saint-Saëns, No. 2, in G minor, a favorite work with many pianists. The concerto is in three parts—*andante sostenuto* (G minor), *allegretto scherzando* (E flat major), and *presto*, in G minor.

For many years Mr. Sherwood has been the foremost American pianist, and it would be absurd at this late day to dwell upon his technic. We know that it is quite adequate and are only concerned with his artistry, his reading, interpretation and the manner in which he subjugates his technic to the demands of art. The Saint-Saëns concerto is opened by the piano, and Mr. Sherwood's method of introducing this romantic work at once sounded the keynote of his performance. It was noble, broad—with somewhat of the clarity and atmosphere of Western fields—and dignified and poetic. The *andante* is embellished with many flourishes, and the second movement is one of the most piquant of scherzi. His playing of these was painstaking, exact and legatissimo throughout. His *presto* was dynamic and not disappointing in any detail. His second number was Liszt's "Hungarian Fantasia," so well known to all concert patrons as to need no description. Mr. Sherwood's pianissimo may lack slightly the crepuscular nuances that one or two European martinetes are able to secure, but he has what I infinitely prefer—a virile, almost leonine power, which renders him a good Liszt player. His virtuosity excited much applause and he gave two encores, the Chopin "Lullaby" and Liszt's "Campanella."

In Wagner's "Fire Scene" Mr. Sherwood gave a grand exposition of his ability and in the "Toccata di Concerto," by Dupont, with which the program closed, he aroused the highest enthusiasm. The program did not admit of encores, although the audience would gladly have enjoyed them, as Mr. Sherwood was obliged to take the 9:35 train to New York, to meet important engagements in the East.

His playing at Cleveland last Saturday night was a triumph, and he was especially gratified with the favorable criticism in a German paper which compared him with imported pianists very much to his advantage. Chillicotheans esteem it an honor to have had him play in this city.

In reference to the Holyoke Festival, the Springfield Union said:

Cornell has been an indefatigable worker in the interests of the festival. Nearly all the details received his personal supervision, and the success of the music festival is largely due to him. He should be especially congratulated for the discrimination shown in the selection of a good American pianist for the afternoon concert.

At Quincy Conservatory the piano graduates will give recitals May 8, 10 and 14. The recital hall of the conservatory will be the scene of the events and the pupils taking part are Miss Mana Carlyle Dana, Fremont, Ohio; Miss Frances Christ, Quincy, Ill., and Mrs. Flora Welch Albright, Macomb, Ill.

The Chillicothe News has the following about Mr. Sherwood's performance:

An artistic event which called forth a large audience of music lovers was the piano recital which was given at the Masonic Opera House on Monday evening by William H. Sherwood, the brilliant

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Chicago pianist. Nothing but praise could possibly be uttered of his performance, and any attempt to criticize the program would be manifestly unfair, as it was simply above criticism, not only in the numbers selected but in the manner in which they were executed.

Mr. Sherwood's bearing is so modest and unassuming that one would not imagine him to be the artist of such splendid achievement that he is. Combined with his technical skill is a fine intuition and rare intelligence which could only result in supreme success in his chosen vocation, and the magnificent fire and energy which he is capable of infusing into his efforts, as contrasted with the zephyr-like delicacy with which he executes pianissimo passages, makes listening to him a memorable privilege.

The program was divided into four groups and afforded a fine variety of composers. For the benefit of the many students present Mr. Sherwood gave a brief explanation of the motif of each number. His rendering of Mendelssohn's "Rondo Capriccioso" was wonderfully clever, the contrasts with which the composition abounds being most delicately executed. The Chopin "Berceuse" was like the tender memory of a dream, so ideally beautiful was it, with the swing of the cradle and the notes of the bird on the bough interwoven into the exquisite composition. "La Campanella," by Liszt-Paganini, was another bit of tone-painting which aroused the highest enthusiasm.

Mr. Sherwood's own compositions, "Exhilaration" and "Ethelinda," were dainty gems, and the Bolzoni Menuet in B was a lovely introduction to the last group, every number of which was superbly given.

Pupils of W. H. Sherwood seem to be following in the footsteps of their famous teacher. The latest to enter the concert field is Miss Georgia Kober, who has been touring with the Redpath Company. Among the flattering criticisms obtained were the following:

Miss Georgia Kober is a pianist of rare skill. She plays with such remarkable ease, it seems the melody actually ripples from her finger tips.—Washington (Pa.) Democrat.

Miss Georgia Kober is a finished performer, and established herself firmly in the affections of the audience, not only by her playing, but also by her modest and unaffected manner.—Allentown (Pa.) Chronicle and News.

Miss Georgia L. Kober played only one solo, but in it showed wonderful skill and art. She played the "Faust" Waltz, and so much pleasure was given that a second selection had to be given before the young lady could withdraw.—St. John (N. B.) Daily Telegraph.

Of the soloists, Dr. Carl Dufft, basso, and Miss Georgia Kober, pianist, were the most pleasing. Miss Kober is a charming pianist, with a most pleasing personality. Her technique is excellent, and her work shows intelligence and artistic style and finish. Moszkowski's "Spanish Caprice" and Holländer's March gave her an opportunity to display some brilliant octave work.—Minneapolis Tribune.

Miss Minnie Vesey.

From the press notices received it is evident that Miss Minnie Vesey, the Southern dramatic soprano, is as remarkably successful in opera as in concert work. The Wednesday Morning Club, of Nashville, recently gave a performance of "Martha," and Miss Vesey's work was splendidly received, the critics declaring that her interpretation of operatic work was worthy a professional opera singer. Miss Vesey has been for some years recognized as a leading concert singer, and it would not be surprising if she resolved to enter a larger field of work and devote herself to opera. Contraltos such as she has proved are all too rare, and managers of English opera might do well by keeping this lady in mind. The following is from the Nashville American:

Miss Vesey is another Nashville singer whose success is a matter of local pride. And that scored by her on last night added one more to the long list of those already hers. Her Nancy was an excellent piece of work. As the saucy and independent maid in the dance scene with Sir Tristan, and in the courting episode, she did really professional work. While her voice is a great sonorous organ, with big dramatic qualities, the fact that she could also be acceptable in a role requiring light and humorous interpretation argues well for her versatility. This last quality was never more strongly shown than when in the forest scene she sang Martha's solo. And when she, in a number of places, helped Miss Carson over unfamiliar parts by singing a phrase or sentence of the soprano, she displayed a presence of mind and a readiness few musicians, professional or otherwise, possess. Miss Vesey's stage presence is greatly in her favor, and she has a genuine talent for stage business.

Miss Vesey, as Nancy, played her difficult role splendidly. Her magnificent voice was never heard to better advantage, and her acting would have done credit to a professional. Perhaps her best work was in the forest scene. Her solo in this scene is one of the best numbers of the opera, and the chorus of huntresses in their pretty costumes was very effective.

At Kimball Hall this afternoon a program of compositions written by the members of Adolph Weidig's class was performed under the auspices of the American Conservatory. It goes without saying that only meritorious work would be allowed a place on a program arranged by Mr. Weidig, as he is noted for his persistent endeavor to obtain thoroughness from his pupils. Some of those in his class show exceptional talent, notably John Mokrejs. This young musician is making great progress, and some of his compositions are really valuable for the excellent qualities necessary for children's study. In his "Village Scenes" (published by the Clayton F. Summy Company) he displays considerable originality and thought. Although not pretentious work, still that done by Mr. Mokrejs shows there are possibilities of much greater attainment, and his career will be watched with great interest.

The most ambitious work of the afternoon was the quartet, by J. Neff Huyette, which I was unable to hear because of lack of time. This, I am informed, has been written with much care and shows good musicianship. Of the smaller works, the suite by Miss Pearle Ball comes in for special attention, the first movement in particular revealing considerable cleverness in modulation and harmonic treatment. The scheme is good all through this movement, there is a continuity about the work and in the development of the theme that is somewhat novel in a young composer. The two succeeding do not call for special mention, the last in particular being very stereotyped.

The scherzo, by Mrs. J. B. Abbott (published by the Summy Company), delightfully played by Mr. Mokrejs, was, after the suite by Miss Ball, the next most creditable piece of writing in the instrumental compositions. Of the vocal, "My Rosary," by Mrs. S. W. Hubbard, was superior to any other on the program. Miss Blish sang this number with grace and expression. The following was the program:

Piano—
Scherzo Mrs. J. B. Abbott
Melody Mokrejs
The Blacksmith Mokrejs
Valse Mokrejs
Mr. Mokrejs.

Songs—
In Thy Presence Alice B. Wing
Sitting Here Before Thy Feet Mrs. S. W. Hubbard
Miss Hilton.

Violin—
Sayonara (Japanese) Mrs. E. Waterman
Schatten Mrs. L. R. Pettijohn
Mrs. Pettijohn.

Songs—
Serenade (violin obligato) Mrs. E. Waterman
At Eventide William B. Olds
Sapphires William B. Olds
Mr. Olds.

Piano—Suite (Three Movements) Pearle Ball
Miss Ball.

Songs—
My Lullaby Mrs. J. B. Abbott
My Rosary Mrs. S. W. Hubbard
Miss Blish.

Quartet—Two violins, viola and cello J. Neff Huyette
Messrs. Van Oordt, Eis, Halamick, Kalas.

The accompanist, Miss Robyn, did admirable work, both in the ensemble and when she was called upon to substitute for Miss Pearle Ball and play the suite written by the latter, the playing lost nothing by the change. Miss Robyn proved a sympathetic and clever interpreter, and gave every possible care in the playing of the selection, earning for the composer a large measure of applause. There should be a big future in store for such a capable young artist. Altogether, the concert was in-

teresting as showing the excellent standard obtainable at the Conservatory, when it includes in the faculty the extraordinary musician, Adolph Weidig.

My correspondent sends me the following with regard to

Music in Springfield, Ill.

The next annual meeting of the Illinois Music Teachers' Association will be held in Springfield, June 18-21, 1900. At first it was thought advisable to change the time of meeting from the summer months to the Christmas holidays, and to many this seemed the best way of securing a large attendance; but after carefully weighing the matter, and taking all things into consideration, it was thought best not to try the experiment. The Springfield convention is likely to meet with great success; the best of concerts will be given by artists of the first rank, and many new compositions will be performed. The officers of the association are: President, W. D. Armstrong; vice-president, Walter Spry, and secretary-treasurer, C. W. Weeks, while Allen H. Spencer will act as chairman of the program committee.

Mendelssohn's "Hymn of Praise," without orchestra or organ, but simply accompanied by a piano, is the manner this sublime work was interpreted by the Springfield Choral Union on Monday, April 30, in Chatterton's Opera House. It is a matter of genuine regret that this young and flourishing society did not secure the assistance of an orchestra on this occasion; it being impossible to give a worthy interpretation of works of this calibre without such aid. The chorus numbers about 100 voices, and is fairly well balanced, the ladies section containing quite a superior set of fresh voices. The basses are also good, but the tenors are decidedly weak both in numbers and in voice quality. In the duet, "I waited for the Lord," for soprano and chorus, the latter were decidedly off in pitch and it was a relief when this number concluded. The chorus sang the remaining numbers with good attack and precision, and would undoubtedly have given a more finished performance with the aid of an organ or orchestra to support the voices. Miss Isabelle Bratnaber, who sang the soprano solos, has a voice of light calibre, but less fluency of tone production, and her intonation was not always above criticism. It rested with Charles Humphrey, the tenor of the evening, to best bring out the beauty of the work. He sang with a good, firm and much artistic finish and steady tone. The conductor was Louis Lehman, who held his forces well under control. Mrs. Chas. J. Peterson was the accompanist and did her work admirably. There can be no denying the fact that artistically the concert left much to be desired.

On Wednesday, April 25, the advanced pupils of Professor Arthur Ingham gave a piano recital in the Odd Fellows' Hall, before a crowded and select audience. Such excellent piano playing as that heard at this recital has rarely been done by students of Springfield. The pianists taking part in the program were Miss Clara Streckfuss, Miss Grace Ranch, Miss Jocie Nodine and B. Franklin Cleverly. Miss Streckfuss played Beethoven's Sonata in C sharp minor, op. 27; Weber's "L'Invitation à la Valse," op. 65, and Chopin's Valse in A flat, op. 42. This young lady has an admirable technique; her runs, arpeggios and rapid passages were played with a clean cut precision. Miss Grace Ranch performed Mendelssohn's "Rondo Capriccioso," op. 14, in a musicianly manner, with fine rhythm and with many delicate nuances. B. Franklin Cleverly was heard in excerpts from Schubert, Chaminade and Leschetizky in a masterly manner. The vocalist was Miss Nodine, who, although indisposed, sang numbers by Cowen, Bizet and Bordese in an artistic and finished style. Professor Ingham is to be congratulated on this, his first pupil's recital in Springfield. The large audience present was delighted with the brilliant manner

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in which the young students acquitted themselves in a difficult and exacting program.

The American Violin School announces a children's violin recital in its suite of rooms, 54 and 55, Kimball Hall, Tuesday, May 8, at 4 p. m.

Emil Liebling was the principal attraction at a concert given at Hinsdale last Tuesday. He played Grieg's Sonata, op. 7, and a group of pieces, including "Gavotte Moderne" (Emil Liebling), "Serenade" (Emil Liebling), and "Valse de Concert," op. 34, Moszkowski.

Miss Jeannette Durno is engaged to play at a concert in Steinway Hall, May 12; at the May Festival, Muskegon, Mich., May 22, and at the Beethoven Club, Austin, May 31.

Mrs. Anna Graff Bryant announces a musicale at Assembly Hall, Fine Arts Building, Thursday next. The program will be given by the pupils.

F. F.

MAY 12, 1900.

The season just passing will not be remembered as one of glowing success. Indeed, the one noticeable fact in connection with it is the absence of interest as compared to the years preceding.

Neither the general public nor the musicians were roused from an apathy in some ways extraordinary, seeing that on many occasions attractions of splendid artistic merit were offered. Miscellaneous concerts will not draw a crowd no matter who the artists giving the program. And those who do attend are not in any manner incited to over-enthusiasm or even to pay a just tribute to the work that is given. This of course in no manner applies to the concerts of the Chicago Orchestra; that is an institution which, after many vicissitudes, has conquered not only the people, but that which leads the people—society.

Of the various organizations the one attended with real prosperity is the Apollo Club. It is several seasons since the financial outlook was so good, and although the club started the year with a startling deficit the result of the work for the season shows the Apollos a long way on the right side of the ledger. The president, C. P. Van Inwegen, can be congratulated on his remarkable success. The members of the club evidently regard him as the right man in the place, and he was unanimously re-elected for the ensuing year at the meeting last Monday. The present secretary, Louis Evans, too, is energetic, competent and enthusiastic to the last degree for the club's benefit. The programs given by the Apollos have been of a very high character throughout.

For the most part the work done under the direction of Harrison M. Wild was very praiseworthy, especially where the men were concerned, but it is impossible for even so gifted a musician as Mr. Wild to obtain a good volume of tone from the sopranos if the women are afraid or neglect to open their mouths. A close mouth is an admirable trait in woman, it is said by a competent male authority, but he did not mean, it is to be hoped, when she is singing. Many of the ladies of the Apollo Club might with great advantage to the club and themselves consult some of the numerous good teachers at present residing in Chicago. If the soprano contingent improves the tone the Apollo organization will be difficult to beat.

The soloists employed at the four concerts have been drawn from the best of our local artists. Several from the East have also appeared, notably Josephine Jacoby, who scored a tremendous success in "Samson and Delilah." Of the local artists the most prominent were Helen Buckley, Glenn Hall, Frank King Clark, George Hamlin and Charles W. Clark, and it is a fact worthy of remark that none of the visiting artists were more enthusiastically received than those whose homes are in Chicago.

The present managers of the Apollo Club have possibly not as yet attained the summit of their ambition and still have many plans to consummate, but they cannot improve

upon the broad minded, liberal policy of always employing a proportionate number of home artists. Experience has taught that the Chicago artists "take" as well as the foreign importations, whose English pronunciation and oratorio singing are often very imperfect. At best the engagement of a foreign artist is a speculative one. There are an ease and nonchalance about the foreign artist, which in the small matter of breaking of an engagement are absolutely unparalleled in any of our American artists. A distinctive characteristic of the home people is their regard for the sacredness of concert engagements and their promptitude in always being on appointed time. A wag says: "Home artists have plenty of time for preparation between engagements." Whatever the reason the Chicago artist is always ready when required. Two recent examples were found in Miss Helen Buckley and George Hamlin, both of whom supplied for the non-coming of visiting singers.

All in all the Apollo Club can count the four concerts already given as the most popular of the musical entertainments of the season. The Mendelssohn Club has likewise been musically successful, but the managerial part might be materially improved. The audiences at the concerts given by this organization are not exactly the class that used to attend the club. With the exception of the time when Emil Liebling introduced a new concerto by Moszkowski and brought out the entire profession, the people attending the concerts are not of the musicianly element. And yet the Maennerchor does some excellent singing under the leadership of Harrison, and in the majority of instances has attractive soloists. But the really good class of music does not appeal any more to the so-called music lovers, amateur or professional. It is voted old fashioned and "slow." They must have the sensational element all the time, the tone poems, the music pictures, the dramatic realistic music, for the most part set to immoral stories, which are characteristic of Wagner, Tschaiakowsky and Richard Strauss.

They must have the false excitement, the foetid outpourings all the time; they cannot take it as part of the musical schism. A sort of Oriental sensuousness seems to pervade the genus musicus of Chicago, and he finds nothing of value unless it smacks of unholy matters. He wants his musical "Sapho" and "Zaza" to stimulate his jaded nerves, hence the neglect of legitimate concerts which put forth simpler but purer music. Was there ever a better example than that of a Wagnerian concert with descriptive talk of illicit love drawing an audience crowded to the doors of Central Music Hall, and the same hall being almost deserted on an occasion when really great artists were heard in one of the most perfect programs ever given in Chicago? And this is supposed to be a progressive city where culture, art and science are on an upward trend!

We have had the Metropolitan opera here this year. There were reasons in many respects for not attending. The prices were too high, the management did not adhere to the advertised plans and general disgust and disaffection were the results. But there was no excuse for non-attendance at the French opera at popular prices. The society people did not go because it was comfortably within the means of the common herd and the latter therefore refused to patronize the organization out of deference for the society folk. How could opera be of value if the leaders of fashion failed to lend their countenance? What matter the splendid artists, the varied repertory, society had placed the ban and the music had no charms sufficient to entice.

The concerts, with the exception of those given by visiting artists, have not been numerous, but the quality was mostly good. The Spiering Quartet, for instance, gave a series at University Hall, Fine Arts Building, unsurpassed for performance and class of works selected; Charles W. Clark at the same hall presented two pro-

grams of great interest; Mr. Wrightson, also at University Hall, made a successful debut. The Amateur Musical Club has had several excellent artists' recitals at University Hall.

Among other events at University Hall were the recitals of Mrs. Minnie Fish Griffin and the production of Henschel's "Cycle" by Mrs. Genevieve Clark Wilson, Charles Clark, Edyth Evans, and Glenn Hall.

Theodore Spiering's orchestral concert at University Hall was an event and served to show that we have a conductor of uncommon talent, and one who should make a great name as an orchestral leader.

The Chicago Musical College, The American Conservatory and the Gottschalk Lyric School have found the past season exceedingly profitable, but as much cannot be said for the Chicago Conservatory, which, under novel ideas and peculiar management, lost several thousand dollars. However, all things come to an end, even stockholders' capital and patience, and the ultimate fate of the institution is still in doubt. Of one thing there is surety, and that is, if Mr. Leopold Godowsky withdraws from the institution, it will be a case of non est with the institution. The Chicago Conservatory is kept alive on Mr. Godowsky's name, and anyone taking over the concern would find little in the way of good will. If Mr. Godowsky left the Conservatory, so would his assistants, chief of whom is Mr. Maurice Aronson. All the less known teachers, either vocal or instrumental, can open studios and remunerate themselves quite as well as they are now remunerated, and without the discomforts to which the present anomalous position naturally exposes them.

* * *

The only event of importance scheduled at present, besides the extra concert by the Apollo Club next Friday, is the Schumann-Heink recital under the management of Hannah & Hamlin. Although the sale of seats does not commence until Monday, yet so well do this firm arrange matters that the advance subscription is very large. The recital will take place next Thursday evening at University Hall, Fine Arts Building.

* * *

Emil Liebling.

The following are among Mr. Liebling's engagements for this and the following month:

Recital and examinations at Milwaukee, Downes College, May 11 and 12.
Liebling amateur concert, May 16.
Visit to Rockford Liebling Club, May 21.
Recital at Kankakee, Wis., May 24.
Lecture recital at Wisconsin Conservatory of Music, Milwaukee, May 26.
Recital at Salt Lake City, June 3 and 4.
Commencement concert, Milwaukee, Downes College, June 11.
Recital at Southern Teachers' Musical Association, Atlanta, Ga., June 13.
Concert Illinois State Teachers' Music Association, Springfield, Ill., June 21.

A young soprano who is soon to make her debut is Miss Edith Gramm, who has been for the past three years studying with W. H. Neidlinger. Miss Gramm has a lyric voice of excellent quality, the upper register being especially brilliant. Miss Gramm has quite an extensive repertory, including several light operas. She is an ardent student, extremely versatile, and possesses many qualifications for the making of a successful career.

From Hooperstown, Ill., I have received an invitation to attend two concerts given by the oratorio society of that town. Considerable enthusiasm seems to prevail in the community, as it is the first season in the existence of the

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society, and the work is reported to be very creditable. August Geiger is the director.

Miss Grace Buck gives a song recital at Muskegon, Mich., May 23. Mr. Diestel is the assisting artist.

I have received a notification from Miss Mary Wood Chase that hereafter she will be assisted in her studio by Miss Clara Jeannette Pearne, a pupil of Raif.

Edyth Evelyn Evans.

This young contralto has been in great demand the past year, and her summer engagements already reach a very substantial total. Miss Evans sings at Grand Rapids June 4 with the Schubert Club, June 17, 18 and 19 at Springfield, and probably June 6 at Joliet. April 21 was a gala day for Miss Evans. No less than four engagements were tendered her for this date. The Schubert Club of St. Paul required her services in "The Messiah." But the Royal League, of Chicago, had engaged her for a concert, as had the Bankers' Club, and these two engagements she was obliged to keep. In addition to all these the Chicago Athletic Club entertainment manager wished her to sing at the concert given by that institution. The St. Paul people were much disappointed, and even offered to pay the difference in price if she could forego her Chicago engagements.

Nellie Gertrude Judd.

At Minneapolis the usual good results attending all the recitals given by Miss Judd in Chicago and other large cities were apparent. She sang with splendid success. The following is the program, and appended thereto are a few of the notices received:

Deh vieni (Figaro).....	Mozart
The Princess.....	Grieg
Violet.....	Grieg
Sunshine Song.....	Grieg
Charmant oiseau (Perle du Bresil).....	David
In meinem Garten.....	Ries
Wiegeliend.....	Ries
Lieber Schatz.....	Franz
Es hat die Rose sich beklagt.....	Franz
Vilanelle.....	Wekerlin
Ni jamais, ni toujours.....	Old French melody
Petites Roses.....	Cesek
Message d'Amour.....	Gounod
Who'll Buy My Lavender?.....	German
Snowflake.....	Ruifrok
Spring.....	Henschel

The song recital by Miss Nellie Gertrude Judd last night at the Unitarian Church, given under the auspices of the Ladies' Thursday Musicales, was a thoroughly delightful affair in all its aspects. The musical development Miss Judd has attained since she was last heard in Minneapolis came as a pleasant surprise, not alone to the large and representative musical contingent present, but even to her friends. It may be doubted whether Minneapolis has yet produced such another voice—so artistic, so sympathetic, so finished in method. This is all the more gratifying, since Miss Judd's training has been entirely in the hands of a Minneapolis teacher, Fraulein Schoen-Rene. Her voice is of pure lyric quality and notable for its flexibility. This was demonstrated in such trying numbers as "Charmant Oiseau," from David's "Perle du Bresil," and Gounod's brilliant "Message d'Amour," which Miss Judd sang with perfect ease and simplicity. The sympathetic quality of her singing was best exhibited perhaps in the Grieg numbers, "The Princess," "Violet" and the subtly beautiful "Sunshine Song." The note of melancholy which pervades even the brightest of Grieg's weird melodies lost nothing of its sweet sadness in her rendition. In purely balladic selections such as the German songs of Ries and Franz, the old French melody, "Ni jamais, ni toujours," and German's "Who'll Buy My Lavender?" Miss Judd was very charming. Her manner, while free from all trace of affectation, does not go to the other extreme of passive immobility adopted by many concert singers.—Minneapolis Journal, May 3, 1900.

Miss Nellie Gertrude Judd, who since she left Minneapolis to sing in Chicago and elsewhere, has gained pleasant recognition in the world of music, was heard in a song recital last evening in the Unitarian church before the Ladies' Thursday Musicales as the closing affair of the club year. The audience in its numbers tested the capacity of the church and gave most appreciative hearing to the singer. Miss Judd sang varied groups of songs from modern and classic composers, showing in her interpretation of the German, French and English where her art has broadened, where her voice has gained in sweetness, where it is most flexible and where the

intelligence of study has given the finest effect of voice shading and expression.

Miss Judd's voice is particularly beautiful in the upper register, where the tone is clear and vibrant with sweetness. The voice is fresh and strong and used with charming confidence. In two Franz songs in the German and an old French melody Miss Judd was delightfully effective, and she sang Gounod's "Message d'Amour" in excellent style. Her numbers were chosen with a catholic taste and were representative of the most pleasing song literature by Mozart, Grieg, David, Ries, Franz, Wekerlin, Cesek and Ruifrok. The closing song was Henschel's "Spring."

Miss Judd was showered with flowers that came to her many times in the program. Hamlin Hunt rendered her accompaniments in a delightfully sympathetic manner. She is to sing in a musicale this evening at Mrs. George H. Christian's and will return to Chicago to-morrow.—Minneapolis Tribune.

Miss Nellie Judd's song recital at the Unitarian church last night under the auspices of the Ladies' Thursday Musicales attracted a large audience which included all the musicians and most of the prominent society people. The church was prettily decorated with palms, roses and lilies, and young ladies of the club in dainty gowns acted as ushers, making the usual charming effect always noted at the club's affairs. Last night was Miss Judd's first public appearance in this city in two years, and the warm reception given her attested to her popularity with the Minneapolis public. She gave German, French and English songs and surprised her listeners by the really wonderful improvement she has made in her art. Her work last night speaks well for her perseverance and serious study and for her excellent training. She has gained more poise, more temperament and sings with style and intelligence. Her execution excellent and her pianissimo work exceptionally good. Her voice, of lyric soprano quality, is sweet and sympathetic, and has gained in breadth. She has a charming stage presence and sings without affectations or mannerisms of any kind. Her clear enunciation is also to be highly commended. Her songs, which were given with most artistic finish, were especially adapted to her voice, and she sang them with most sympathetic spirit. "Perle du Bresil," by David, and Gounod's "Message d'Amour," both exacting selections of florid music, displayed the flexibility of her voice and her clear and finished technique. The charm of her singing lies more in the refined, the dainty, artistic finish she gives to her songs rather than in brilliancy. "Vilanelle," by Wekerlin, was given with delightful spirit, as was "Who'll Buy My Lavender?" Her German songs were all enjoyable, and she sang the old French song charmingly. Mozart's "Deh vieni" was sung with simple grace that was very pleasing. Henschel's "Spring" was another delightful number. Miss Judd received some beautiful flowers during the evening and the warmest of receptions after her songs. Hamlin Hunt accompanied with sympathy and consideration for the singer.—Minneapolis Times, March 4, 1900.

Miss Birdice Blye is making a large number of concert engagements for June and will also give piano recitals at several leading universities. Among the many beautiful notices Miss Blye has received is the following tribute from J. G. Chafee, D. D., the eminent divine, formerly of Washington, D. C.:

"It seems to me that the peculiar quality that commends your playing is its spirituality. The perfect smoothness of its runs and liquid rhythm of its flow are very beautiful, but that above everything that constitutes its charm is its soulfulness. It lingers with me 'a thing of beauty and a joy forever.' I believe my being is purer and my spirit is sweeter for having heard you play. I wish you every possible good, and certainly the greatest of all good, the Divine blessing."

A recital of old English songs was given by Thomas Taylor Drill's pupils last night. There was a large attendance.

Homer Grunn, a talented pianist, who has studied with Emil Liebling for the past three years, is announced to give a piano recital next Saturday. Mr. Grunn is about to establish himself in Dakota, and if good scholarship counts this young artist should be very successful.

The concert devoted to modern compositions, given by Mrs. George A. Coe last night at Evanston, was an instance where a pianist was appreciated at her true worth. Enthusiasm prevailed at the conclusion of each number on the program and Mrs. Coe was imperatively encored. This gifted artist is too little known to the general public of Chicago. Her work is well worthy of a far larger field, and wherever she may be induced to appear her audience may assure itself of work peculiarly artistic and finished.

FLORENCE FRENCH.



PHILADELPHIA OFFICE THE MUSICAL COURIER,
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N Wednesday evening the Mendelssohn Club, under the direction of W. W. Gilchrist, gave its final concert of this season.

The program was devoted entirely to American composers, opening with Chadwick's "The Pilgrims." Owing to my being obliged to attend another concert, of which I will speak later, I missed "The Pilgrims" and Miss Roudez's first set of songs, the soloist of the evening. I was fortunate enough to just arrive in time to hear the chorus repeat Nicolas Douthy's part song, "Break, Break, Break," which I consider the gem of the evening.

In Mr. Caufmann's "Life" several Wagnerian themes occur and reoccur with alarming persistency, destroying one's enjoyment of an otherwise good piece of music. Wagner is too great a man to be dragged into service in this second-hand fashion.

Of the soloist, Miss Roudez, I cannot speak enthusiastically. Utterly lacking in warmth, she not unfrequently gets off the key. Apart from this drawback her voice is clear and her personality attractive.

Charles Graf sang the baritone solo part in Caufmann's "Life" very artistically. The work of the chorus throughout the evening was exceptionally good.

A pupils' recital given by Miss A. Groff was the other concert I attended this same evening. As this teacher calls your attention to the fact in a head note on the program, pupils' concerts are given with the view of encouraging the pupils and affording them an opportunity to grow accustomed to singing publicly. Among the beginners who showed promise in their work may be mentioned Miss Mary Louise Berkinbine and Miss Marion Curtin. Of the more advanced pupils, Miss Wickham was decidedly the best. She has a good contralto and a certain charm of manner, which combination completely captivated the audience. Miss Katz was also a talented pupil with a clear soprano voice.

Two vocal recitals will be given in the near future by Carl Schachner, in which he will be assisted by his pupils. One will be on the evening of the 16th and the other on the 18th. The programs are very well made up, including selections of different periods, from Mozart all the way down to Leoncavallo.

Still another pupils' recital claims my attention, this last being given by the pupils of Frederic Maxson, on Thursday evening, May 17, at the Central Congregational Church, Eighteenth and Green streets. The program is composed entirely of organ music and promises to be most enjoyable, all of the performers being young professionals holding church positions at the present moment.

To-morrow evening at this same church there will be a repetition of the "Stabat Mater," so successfully sung in March. This repetition, with the same soloists as before, is made by urgent request, as many, in fact several hundred, could not gain admittance at the last performance.

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I SOMETIMES wonder what the vast majority of men really see when they look out on the world, and what they think, if they think at all, of human life. This is rather a tall beginning; but I have no intention of moralizing or preaching. Only one cannot help feeling a little curious as to what men think of common things when one finds them as a rule so unconcerned, unmoved, so unreflective, when very uncommon things are in question. How do they justify themselves to themselves, what part do they think they fulfil in the grand scheme of things, what do they live for, what the devil is the incentive that keeps them moving from day to day, keeps them at their desks, makes them work for money they can never spend? Even the almighty dollar is scarcely mighty enough to account for it. Besides, the love of the almighty dollar is not the answer to the question; for then the question merely becomes Why on earth do people run after the almighty dollar? The truth seems to be that the whole civilized world is not yet recovered from the mental sickness of the eighteenth century; the bulk of mankind has not regained the intellectual muscle of our more ancient forbears; like sick men they are content to grope along in the traditional way from day to day, accepting things without a query just as they find them, seeing nothing distinctly, and understanding nothing, having no faintest notion of the various forms and colors that life takes, going through life without ever really belonging to it, dying after living for seventy years more or less in a world in which they are strangers to the very end.

But I said I would not preach; and I won't preach. I will come to the subject of this little paper forthwith. It continually fills me with fresh amazement to find such highly developed ignorance amongst musicians and musical writers about the history of the art which they are supposed to practice or write on. I don't mean that they don't know Händel was born in 1685, and Beethoven in 1770, and so on. On the contrary, they do know a few dates and the like, and I wish to goodness they didn't. Their dates and superficial facts blind them to the fact that they do not know precisely the things really worth knowing. They are like the average man whose knowledge of life consists of a casual acquaintance with a few of the elementary facts, such as that most men will cheat you if they can, that it is perfectly right and just to cheat other men, but not for other men to cheat you; that cabs and trams run through the streets of large cities, and that if you go out in the rain without an umbrella you will certainly get wet and possibly catch cold. They have not the remotest sense of the differences between the various musical ages. When I take up some of our English newspapers, and, I regret to say, some of your American ones, it astonishes me (though I should know better by now than to be astonished by anything) to find column on column of the ancient, villainous ignorance, that peculiar type of ignorance which consists not only of an ignorance of a sufficient number of the facts relating to music, but an ignorance of everything outside music, though just a very little knowledge of the things outside music would have served to prevent the writers going so far wrong with regard to music itself. I find the same thing when our English learned professors give themselves away by lecturing instead of sitting quiet and looking wise. There are men in England here whom I had in a passive sort of way looked upon for years as authorities on this, that or the other subject; and lo! as their evil star would have it, on a day they stood up and spoke, and in a moment scattered my fond illusions and revealed themselves as among the most consummate, non-comprehending duffers and charlatans the world has seen. This particular kind of ignorance is peculiar to musicians. The average educated man has a vague perception of how things must really be in the history of music, because he generally knows something of the history of literature or one or another of the arts, and is quite well aware that in many respects

the histories of all the arts must needs be alike. But your average uneducated musician persists in treating the history of music as one might, say, history of the steam engine. He thinks he can compare a sonata of Brahms with a Mozart sonata, and show how the former is an improvement—"improvement," God help him!—on the latter, just as a modern, thoroughly up to date locomotive is an undoubted improvement on the first stationary steam engine put together by old Newcomen. It never occurs to him that within the sphere of true art there is no such thing as improvement. Rosenthal, Lamond, Paderewski, may be able to play more semidemisemiquavers to the minute than Mozart could; but one may yet judge that if Mozart could come back he would hold his own as a pianist with the biggest keyboard racer of them all. "Hamlet" is not an improvement on the Iliad, nor the achievements of our own astounding poet laureate, Alfred Austin, late, or perhaps present, leader writer on the *Standard* newspaper, an improvement on the work of Milton, Shakespeare, Wordsworth and Shelley. Here is a truth: Every perfectly achieved work of art stands absolutely alone and can be compared with nothing else. And here is another: No two artists ever yet had the same ideal; and to assume that they had, and to judge one by the standard set up for himself by another, is the very crown and pinnacle of pure fatuity. That is what is constantly being done in the musical columns of newspapers, in dinner and drawing room conversation, and alas! in books from which the younger generation is supposed to derive its knowledge of musical history. For example, Purcell is assumed to have endeavored to do what Händel afterward did; Mozart's symphonies are supposed to represent strivings after the broader form afterward perfected by Beethoven (and then, it may be incidentally remarked, thrown away by Beethoven as soon as perfected), and I have even read of Gluck as an eighteenth century Wagner.

It is very pleasant to grumble, but rather idle unless one is prepared with a remedy for the state of affairs grumbled at. I am so prepared. I suggest that someone should entirely rewrite musical history. Why doesn't Mr. Huneker undertake the cheerful job? It would have to be done, of course, in an entirely new way. We want to hear less of men and the influence of other musicians upon them and to hear a great deal more of epochs and the common ideals and notions of epochs. If someone would give me a matter of \$1,000,000 I should do the thing myself. After the usual preliminary chapters about the vague beginnings of music (I would "lift" them from somewhere), I should settle down in earnest when I arrived at the first church composers. As many facts about them are known as in all likelihood ever will be known. We know where and when most of them lived and died; and we know that they wanted to compose music, and did so. The point is, What kind of music did they want to compose? I ask the question because if we approach the matter with a preconception one is only too apt to read wrongly the music itself. To get at the truth one must forget all about the music written after their day. One must steep oneself in the literature, the painting, the architecture and the political and parish history of the time; one must dive into the theological books until one knows what the rites of the church and what the mass meant to the men of the time; one must learn under what conditions their music was sung when it had been written. I have experimented a little in this way (and could wish that there were 2,000 hours in every day that I might experiment a little more), and I give the reader my solemn assurance that the more one gets to know the more difficult it is to understand what these old boys were after. These musical forbears of ours are utter strangers to us. Instead of lightly and gracefully dismissing them as they are dismissed in the history books with the remark that their music is mere arithmetic, or too florid for the sacred character of its purpose, or some other inane, brainless, idiotic, colossally uninformed misjudgment, one finds that they really had something to express and expressed it, and we see more and more clearly how wonderfully their music is adapted to its sacred purpose. But the something they had to express was an emotion that is pretty well obsolete nowadays, sheer religious ecstasy.

And just as each man and woman in the church had his or her own emotion, and yet must have been conscious of the general pervading emotion, so each person who sang had a part which expressed a private, personal emotion, and yet the whole expressed something stronger, deeper, broader than the sum of what was expressed in the separate parts. There was no thought of display in the early composers' minds; display came in with Luther and his blessed reformation. Their music was written for those who sang, not for those who listened; or perhaps one should say, for those who sang as well as listened.

Anyone who works at this subject for a matter of ten or twenty years will easily succeed, if he have the necessary natural gifts, in making us feel something of what those old chaps really aimed at. I cannot do it, partly because I have only a paragraph to devote to it and partly because I have got little further as yet than perceiving the whole thing to be strange, remote, past my understanding. The pure beauty of the music I can feel; I could live for a year with Palestrina or mighty Sweelinck or our own English Byrde; sometimes I can share its emotion; but in the bulk of it I hear something being spoken in a lovely unknown tongue. I have before me Palestrina's motet, "Tu es Petrus," one of the most marvelous things in music; but for the life of me I don't know what the emotion is that comes in at the fifteenth bar, "edificabo ecclesiam meam." The words yield me no clue, because I don't know what the Dickens Palestrina understood by them. When he came to them something took his soul and lifted it sky high; but whether it was a sense of the grandeur of "ecclesiam meam," whether it was an enormous gratitude for the protection from the world's storms or against "the gates of hell" afforded by "ecclesiam," whether it was a recollection of a pretty girl he had once seen in church as his choir happened to be singing those words, whether it was any of these things or none I cannot even guess. A big creative artist must surely take the work in hand; live with the old men and try to enter into the old time, and if possible learn to think and feel as the old men thought and felt; then re-create for us the thought, feeling, color and atmosphere of the old and give us some glimpses of understanding of the old church music.

The same process is just as necessary with the music of Bach, Händel, Purcell and Gluck; though of course these men stand nearer to us. With Mozart we approach nearer still to our own age; Beethoven is comparatively easy to understand, more especially as he dealt so much with the elemental passions; and Wagner, when he is difficult, is difficult mainly because he is ahead of us, and certainly not because he is behind us. Yet a good critical history of music would show cause and effect with regard to the music of all these men, if only for the sake of the generations to come after us, the generations to whom we and the men of the past two centuries will be utter strangers. The mediæval men left no explanation or justification of themselves behind save their work; but that is no reason why we should do the same. Even if we owe nothing to posterity it ought to make us happier to know that in the years to come the newspapers and books will not be filled with the blatherskite and lying nonsense that mainly characterize the musical books and newspapers of to-day.

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The Richmond May Festival.

THE WEDNESDAY CLUB,
RICHMOND, Va., May 7, 1900.

WHAT is reckoned the grand musical function of the year in Virginia, to wit, the Music Festival of the Wednesday Club, of Richmond, is just over. The scheme of this, the seventh annual festival of the Wednesday Club, was the result of unusual care and study, and more truly festival in the dignity and character of its work than previously attempted. The programs were of such varied and interesting music that all tastes found much to gratify and to please, and the casts included artists fully competent for the work required.

The chorus, which numbers 175 voices, is a carefully trained one, every member of which has met the requirements of a committee.

The Boston Festival Orchestra was engaged for the concerts with these artists: Mme. Juch, Mme. Marie Brema, Miss Flora Provan, Mrs. Isabelle Bouton, Mr. Evan Williams, Mr. George Leon Moore, Mr. Giuseppe Campanari and Mr. Gwilym Miles. Mr. Frederick Hoffman, a violinist of local fame, was heard at the opening concert.

The festival was a financial success, while the musical features were of such high character as to give the Association a standing that will hereafter ensure it a support adequate and satisfactory.

The administration of the club this season was composed of men who were all imbued with a full sense of their opportunities and responsibilities. The expense of their plan exceeded that of any former festival by nearly \$1,500; the receipts were in the neighborhood of \$2,000 more than last year. All deficits of former festivals were wiped out, and the club starts forward with a balance to its credit.

Three concerts were given. The first, on Monday night, April 30, was devoted for the most part to the compositions of Gounod. The second, on the afternoon of Tuesday, May 1, served to introduce the Children's Chorus, numbering over 250 voices, and the third and last concert was on Tuesday night.

Every seat in the Academy of Music was occupied and even standing room was at a premium. Campanari, who sang at the first concert, Mme. Juch, who sang with the children's chorus in Barnett's cantata "The Wishing Bell," and Mme. Brema, who made her appearance at the closing concert, all received ovations. Mr. Williams and Mr. Miles were most cordially received, and their work was very highly commended by the critics of the daily press. The chorus of the Wednesday Club, which has been under the direction of Mr. Arthur Scrivenor ever since it was organized, did really excellent work. It is well balanced, and in point of volume and attack leaves little to be desired. The Children's Chorus, which has been trained by Mr. Walter C. Mercer, more than fulfilled every expectation that had been formed of it. The Boston Festival Orchestra, under Mr. Emil Mollenhauer, has appeared at every festival given by the Wednesday Club during the last four years. It is undoubtedly better and stronger this year than ever before, and the orchestral numbers were decided features of all the concerts.

Here are the programs:

MONDAY NIGHT,

April 30, 1900.

Wednesday Club, Arthur Scrivenor, conductor.

Boston Festival Orchestra, Emil Mollenhauer, conductor.

SOLOISTS.

Miss Flora Provan.....Soprano
Miss Isabelle Bouton.....Contralto
George Leon Moore.....Tenor
Sig. Giuseppe Campanari.....Baritone
Frederick Hoffman.....Violinist

PROGRAM.

Gallia.....Gounod
Miss Provan, the Wednesday Club and orchestra.
Cavatina, L'Amour (Romeo and Juliet).....Gounod
Mr. Moore.
Overture, Le Roi d'Ys.....Lalo
Orchestra.
Valentine's Song, from Faust.....Gounod
Signor Campanari.

Part Song, Night.....Gounod
The Wednesday Club.
Aria, O Harp Immortal, from Sappho.....Gounod
Miss Bouton.
Violin Concerto, op. 64.....Mendelssohn-Bartholdy
Andante. Allegretto non Troppo. Allegro Molto Vivace.
Mr. Hoffman and orchestra.
Aria, Vision Fugitive, from Herodiade.....Massenet
Signor Campanari.
Grand March, from the Queen of Sheba.....Gounod
Orchestra.
Chorus, Unfold, Ye Portals, from The Redemption.....Gounod
Soprano solo and chorus, Lovely Appear, from The Redemption.....Gounod
Chorus, Hymn of the Apostles, from The Redemption.....Gounod
Miss Provan, the Wednesday Club and orchestra.

TUESDAY AFTERNOON,

May 1, 1900.

Wednesday Club, Children's Chorus, Walter C. Mercer, conductor.
Boston Festival Orchestra, Emil Mollenhauer, conductor.

SOLOISTS.

Mme. Emma Juch.....Soprano
Miss Isabelle Bouton.....Contralto
George Leon Moore.....Tenor
Gwilym Miles.....Baritone

PROGRAM.

Hungarian Rhapsodie, No. 1, in F.....Liszt
Orchestra.
Chorus, Oh, Hail Us, Ye Free, from Ernani.....Verdi
The Children's Chorus and orchestra.
Aria, Ah Rendini, from Mitrame.....Rossi
Miss Bouton.
Variations on the Austrian Hymn.....Haydn
String orchestra.
Aria, Winterstürme, from Die Walküre.....Wagner
Mr. Moore.
Cantata, The Wishing Bell.....Barnett
Madame Juch, Miss Bouton, the Children's Chorus and orchestra.
The Two Grenadiers.....Schumann
Mr. Miles.

Songs—

Mignon.....Gounod
Spring.....Tosti
The Rose Leans Over the Pool.....Chadwick
Madame Juch.

A Swing Song.....Lohr
Anvil Chorus, from Il Trovatore.....Verdi
The Children's Chorus and orchestra.

Overture, William Tell.....Rossini
Orchestra.

TUESDAY NIGHT,

May 1, 1900.

Wednesday Club, Arthur Scrivenor, conductor.

Boston Festival Orchestra, Emil Mollenhauer, conductor.

SOLOISTS.

Mme. Marie Brema.....Mezzo Soprano
Miss Flora Provan.....Soprano
Evan Williams.....Tenor
Gwilym Miles.....Baritone

PROGRAM.

Suite for orchestra, La Gitanilli.....Lacome
Sous les Etoiles.....Sous le Soleil.
Les Romani.....Valse Bohème.
Walther's Prize Song, from Die Meistersinger.....Wagner
Mr. Williams.
Aria, from Samson and Delila.....Saint-Saëns
Madame Brema.
Excerpts from The Creation.....Haydn
Miss Provan, Mr. Williams, Mr. Miles, Wednesday Club
Chorus and orchestra.

Songs—

.....Schumann
.....Schubert
.....Brahms
Madame Brema.

Ballad, Young Lochinvar.....Chadwick
Mr. Miles.

Tone Picture, from Die Walküre.....Wagner
Orchestra.

Hallelujah Chorus, from The Messiah.....Händel
The Wednesday Club.

THE WEDNESDAY CLUB—EIGHTH SEASON, 1900.

President, H. T. Meloney.

Board of Governors—Thomas Atkinson, J. G. Hankins, E. A. Hoen,
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J. G. Hankins, treasurer, post office box 29.

Conductor, Arthur Scrivenor.

Conductor of Children's Chorus, Walter C. Mercer.

Accompanists, Miss Fanny Mera, Miss Adelaide Watkins,

Miss Mary Shelton.

General Festival Manager, Walter C. Mercer, 1005 East Main street.

Boston Music Notes.

BOSTON, May 12, 1900.

Miss Clara Munger's pupils were heard this afternoon at a private recital given in Chipman Hall. The program arranged was most interesting and the music of a high order. The hall was filled with the friends of the pupils, all of whom acquitted themselves admirably. Among these young women were some remarkably fine voices that ought to be heard from in the future. Those who took part were, Miss Clifford, Miss Congdon, Miss Lowell, Miss Dondero, Miss Skinner, Mrs. Wm. Fuller, Miss Seaverns, Miss Longyear, Miss Lamson, Mrs. Frank Fuller, Miss Crowther, Miss Percy, Miss Davenport, Miss Beeching, Miss Lincoln, Mrs. Haskell, Miss Adams, Miss Emery, Miss Reeve, Miss Hyde, Miss Smith, Miss Van Kuren, Miss White, Miss Haynes, Mrs. Rice, Mrs. Perkins, Miss Bates.

Miss Pauline Cushing announces an evening of song to be given by her pupils, assisted by Miss Mary Ellis, violinist, and Miss Raymond, accompanist, at Pierce Building, on the evening of the 16th.

The fact that the new music hall is to be dedicated with a performance of Beethoven's Mass in D, has caused such a demand for copies of that work, that local music dealers have been unable to supply the demand. They have drawn upon the entire stock of New York, and even gone as far West as Milwaukee to obtain copies. The Cecilia chorus is of course supplied with copies, but so many outside the chorus wished to purchase copies, which is the cause of the scarcity.

Next Tuesday evening the pupils of Frank E. Morse will give a recital in Steinert Hall. A varied program will be presented which will conclude with Bruch's Cantata, "Fair Ellen." Herman Heberlein, 'cellist and Mrs. Isadore Smith Bussey, pianist, will assist.

A large audience gathered at Steinert Hall this afternoon for the pupils' recital that was given by the Faelten Pianoforte School.

Mr. Schuchmann, a member of the Boston Symphony Orchestra was seriously injured by an accident in attempting to board a car the other evening. It is said that the sight of one eye is destroyed and that he sustained severe internal injuries.

Bruce W. Hobbs, tenor, sang at a concert given in Salem at the First Baptist Church Thursday. His numbers were "Ange si pur," from "La Favorita," and a group of songs, "Twins in the Lovely Month of May," Dauty; "The Warm Spring Night," Dresel; "Maid of Ganges," Mendelssohn; "My Heart is Thine," Schultz.

Under the conductorship of F. W. Wodell, the "Redemption" will be given at Ruggles Street Baptist Church on the 16th. The soloists engaged are: Mrs. Caroline T. Shepard, soprano; Miss Laura F. Eaton, soprano, Unitarian Church, Longwood; Miss Mary L. Stringer and Mrs. W. H. V. Austin, contraltos; Geo. R. C. Deane, tenor, Park Street Church; Geo. Sykes, tenor, Congregational Church, Newtonville; Chas. W. Swain, tenor, Union Church, Boston; Wm. W. Walker, baritone, Universalist Church, Roxbury; Frederick L. Martin, basso, Harvard Church, Brookline.

Heinrich Schuecker, of the Boston Symphony Orchestra, was offered the position as harpist for the London season of the Grau Opera Company. Mr. Schuecker had, however, arranged to play at the Pop concerts in Mechanics' Hall.

The Orpheus Club, of Somerville, was organized in November, 1899, to promote an interest in male chorus singing. It has from the first been under the direction of H. Carleton Slack, of Boston, who is universally known as one pre-eminently qualified for this work. The club, under his management, has been eminently successful. From the lack of adequate hall accommodation in Somerville, the associate membership was limited to 300. This organization has developed the musical talent of the community with the best possible results that local singers

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can supply. In addition to the regular singers of the club, at every concert prominent singers have assisted.

The summer session of the Faelten Pianoforte School will open Monday, July 9, 1900, and will close Saturday, July 21, 1900. There will be daily morning sessions of three hours' duration, in charge of Mr. and Mrs. Reinhold Faelten. Carl Faelten will give a series of informal lecture recitals, including in his programs much new and little known teaching material as used in the school.

The Friday Morning Club of Worcester had its last musicale on May 16 at its rooms in the Day Building. The annual business meeting will be held on Tuesday morning, May 29.

The third musical festival at White River Junction, Vt., was held from Monday to Friday, inclusive, of this week. Professor H. G. Blaisdell was the conductor, and the artists included Miss Helen Wright, of Boston, soprano; Miss Adah Hussey, of Boston, contralto; J. H. McKinley, of New York, tenor; Arthur Beresford, of Boston, basso, and a chorus of 200 voices. The oratorio, "Elijah," was given on Friday evening.

The People's Chorus gave their second concert in Woonsocket, R. I., May 1, assisted by the Harvard Male Quartet of Boston: Tenors, Jewell Boyd, L. M. Bartlett; basses, Wirt B. Phillips, J. L. Thomas; S. Marcia Craft, soprano, of Boston; Louise Frances Aldrich, pianist, of Woonsocket. Under the direction of J. W. Nichols.

Hamilton Macdougall, organist at Dr. Thomas' Church, Brookline, has accepted the call to Wellesley, where he will assume the professorship of music in September. Professor Macdougall is a Rhode Islander, and at present resides in Providence, where for twenty-five years he has been identified with music in that city.

A recital by the advanced students of the New England Conservatory of Music was given this afternoon. The participants were Miss Eva Roosa, Miss Effie Thomson, Charles A. Hawes, Miss Alice Siever and Miss Katherine Sutphen.

A recital was given in Association Hall Thursday evening by A. H. Houghton, baritone; U. S. Kerr, bass, assisted by Signor Gino Perera, and John C. Manning, pianist.

Miss Gertrude Edmonds and Sullivan A. Sargent, assisted by Miss Alice Coleman, will give a song recital in Eliot Hall, Jamaica Plain, Wednesday evening.

Carl Sobeski, tenor and composer, gave a studio at home Wednesday, 344 Boylston street.

Caroline Gardiner Clarke left town on Thursday to fulfill concert engagements in Rochester and Syracuse, N. Y., and Columbus, Ohio.

Miss Emma Horne has been engaged as soprano of Grace Church, Providence, R. I.

The concert and cantata of "The Rose Maiden" drew a large and appreciative audience to Horticultural Hall, Worcester, on May 3. The Associated Charities is to reap the benefit of this concert, given by the pupils of W. A. Howland, assisted by Heinrich Schuecker, harpist of the Boston Symphony Orchestra, and accompanied by Miss Nellie Ingraham. The affair was managed by Mr. Howland, who deserves great credit, both for the admirable work of his pupils and for the general success of the evening's performance. The program seemed quite harmonious with the season, if one may so speak, and was delightful in its springtime lyrics and dainty love songs. The most significant feature of the evening was the cantata, "The Rose Maiden," by Cowen. Mr. Schuecker's playing is always a rare treat, and he was fully appreciated last evening, both in his solos and in his accompaniments in the cantata. The soloists acquitted themselves with all credit. Miss Ruth W. Stone, though suffering with a cold, sang her part in the cantata effectively and well, especially in the sweet lyric, "Bloom On, My Roses." The pupils of Mr. Howland who took part were: Miss Ruth W. Stone, Miss Bertha M. Titus, Miss Grace E. Wood, Miss A. K. Mitchell, Miss Florence Howland, Miss E. R. Mitchell, Miss Nettie L. Greene, Miss C. Ger-

trude Fay, Miss Alice Tilton, Miss Dana J. Pratt, Miss B. M. Lawrence, Miss Gertrude Wood, Harry A. Cook, Stanley Rood, J. W. Stewart, J. A. La Sage, Milton C. Snyder, Herbert Midgeley, Louis W. Dunton, Albert Gray, H. E. Currier, William C. Deacon and F. H. Woodward.—Worcester Post.

Charles W. Clark.

AT the recent concert given by the Apollo Club Mr. Charles W. Clark scored an emphatic success. Below are the comments of the Chicago press. It will be noticed that the critics are unanimous in their judgment of his merits.

Mr. Clark is best with his part of "Fair Ellen," by Bruch, although his singing in the oratorio was effective also. In the earlier number, which is of highland character, Mr. Clark put considerable spirit into his singing. His tones are uniformly good throughout his register.—Chronicle, April 27, 1900.

Mr. Clark was in excellent voice and sang with his customary finish and depth of sentiment. It was his dramatic force in a passage of "Fair Ellen" that evoked the one spontaneous outburst of applause of the evening.—Chicago Record, April 27, 1900.

Mr. Clark sang the baritone passages in a masterly manner, and scored decidedly by a brilliant rendition of one of the solo parts.—Chicago Inter-Ocean, April 27, 1900.

Mr. Clark was in his best form. He sang with irreproachable authority, fine dramatic emphasis and a vocal sonority that won him new honors.—Chicago Times-Herald, April 27, 1900.

Mr. Clark sang his role in an authoritative manner, and it may be said with propriety that the solo honors fell to his share. He was in excellent voice and seemed to be entirely familiar with his lines, and his interpretation was characterized by as much effectiveness as the music of the score makes possible.—Chicago Tribune, April 27, 1900.

Miss Carrie Bridewell.

MISS CARRIE BRIDEWELL, the contralto of the Grau Opera Company, received a handsomely designed letter from the ushers of the Metropolitan Opera House in acknowledgment of her singing at the funeral services of the late Harry C. Richards. Richards was the head usher, and very popular. He died a week before the season closed.

Miss Bridewell was deeply touched with the letter sent her by the colleagues of Richards. It embodies sentiment and gratitude, and from the quality, paper, engraving, &c., necessitated self-denial on the part of the men, who, as everybody knows, are about the poorest paid employees at the Metropolitan Opera House. The letter is signed by the following: T. J. Bull, Theodore T. Baudine, W. H. Robertson, W. H. Keen, Frank Keen, Samuel Sampson, William J. Horn, M. F. Carey, Frederick King, T. F. Smith, H. Wise, John Hall, Alf Waldron, P. J. Finnigan, A. W. Fisher, Louis Mayer, J. P. Dury, J. H. Carey, William Bothner, W. J. Marsh, E. J. Mooney, A. C. Heck and W. Deyo. A picture of Miss Bridewell appears upon the upper margin, and the envelope came addressed:

"MISS CARRIE BRIDEWELL,

"The Contralto of Contraltos."

Miss Bridewell will sail for Europe to-morrow (Thursday). She goes abroad to study, and possibly will sing in opera and concerts in London.

Burmester Pupils.

Richard Burmeister has arranged three recitals to be given by his pupils at his residence, 604 Park avenue, on Friday afternoons, May 18, 25 and June 1. The following pupils will take part: Miss Anne Grigsby, Master Vladimir Shaivitch, Henrietta Bach, A. Nelson, Mr. Wolfsohn, Miss Augusta Hausknecht, Miss Carrie Goldberg, Frank Fry-singer, Mrs. Walter Young, Ph. Kohn, Miss Anna Wyckoff, Miss Kopelson, Miss Daisy Friedberg, Miss Weber, Miss Feldman, George Talkenstein and others.

The second recital will be devoted entirely to works by Chopin.

Music in Canada.

MAY 14, 1900.

IN the Canadian capital on May 23 C. A. E. Harris' "Torquil" will be performed before a distinguished audience.

The following announcement appears in the Ottawa Evening Journal: "The Woman's Morning Music Club, Ottawa, has closed another season, which is regarded by both officers and members as very successful. Fifteen concerts were given and forty-two performers took part in them, quite a number of those assisting being professional musicians. In the report presented to the club at the annual meeting by Mrs. Arthur McConnell—who has had charge of the arrangements for the concerts this season—special thanks were given to the professional musicians of the city for the very kind interest they had manifested in the club this year, both by performing at the concerts and by inducing some of their advanced students to take part. The club expects, next year, to bring to Ottawa some leading musicians from the larger musical centres for evening concerts to be given in the new music hall now being built by Messrs. J. L. Orme & Son.

The Canadian representatives of the Associated Board of the Royal Academy of Music and the Royal College of Music, London, England, have been advised that Stewart Macpherson, Mus. Bac., F. R. A. M., will this year be the examiner for the Dominion of Canada.

Miss Nan P. Thompson, contralto, daughter of the Hon. Frederick Thompson, of Fredericton, N. B., is in New York city studying singing with Mme. Ogden Crane.

C. W. Jeffreys and R. Weir Crouch were the artists who designed the patriotic program for the Canadian concert recently given in New York.

Mrs. Julie Wyman, contralto, of Toronto, will give a song recital this month, when Miss Franziska Heinrich, pianist, will be an assisting artist.

At the annual meeting of the Toronto Conservatory of Music's Thursday Musical Club the officers elected for the season of 1900-1901 were: Honorary president, Dr. Edward Fisher; president, Mrs. Edward Fisher; vice-president, Miss Maude Masson; recording secretary, Mrs. J. Humfrey Anger; corresponding secretary, Miss Florence Hamilton; treasurer, Miss Bessie Cowan. Executive committee—Miss Dallas, Miss Gordon, Mrs. Parker, Miss Denzil, Miss Myers, Miss Halworth, Miss Christie, Miss O'Brien, Mrs. Durand, Mr. Cork and Mr. Hodgson.

The object of this progressive organization is to arouse enthusiasm among its members, to give them more frequent opportunities of hearing concerted music, and by having a well written paper read on each club night to stimulate interest in musical literature. The club's membership now numbers over two hundred, and it is expected that in every way its second season will be even more successful than the first. Among works which have been performed are: Trio, op. 49 (Mendelssohn); Trio in C minor (Beethoven), "Kruetzer Sonata" (Beethoven), Trio, op. 29 (Gade), Trio in F (Godard), Sonata in F major, piano and violin (Grieg); Quartet, organ, violin, piano and cello (Saint-Saëns); String Quartet, op. 76 (Haydn). Piano concertos—Beethoven, in E major; Rubinstein, in

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The meetings have discontinued for the summer months, but will recommence on the last Thursday of October.

Dr. Edward Fisher, musical director of the Toronto Conservatory of Music, and A. S. Vogt, organist and choirmaster of Jarvis Street Baptist Church, Toronto, will together visit Europe this summer, their route covering England, Paris, Switzerland, Austrian Tyrol, Oberammergau (Passion Play), Vienna and other art centres.

Welcome is the announcement that the Mendelssohn Choir, of Toronto, is being reorganized and will resume work next autumn under the able direction of its founder and conductor, A. S. Vogt.

Dr. Norman Anderson, organist of St. James Square Church, Toronto, has been appointed organist of St. Andrew's Church, in the same city.

Miss Mary Gunther, the gifted pianist and successful piano instructor, has returned to Toronto, where, at the beginning of the coming season, she will resume concert work and teaching. The Misses Parsons, two of Miss Gunther's former pupils, sailed on April 28 for Germany, where they will study with Professor Martin Krause and H. M. Field.

Rechab Tandy (tenor), vocal instructor at the Toronto Conservatory of Music, recently sang at Niagara Falls, N. Y. Concerning his successful engagement there the *Daily Cataract Journal* of April 19 says:

"If any particular portion of the program is entitled to especial praise it was the part taken by Prof. Rechab Tandy, of the Toronto Conservatory of Music. He is a tenor singer of unusual attainments. His enunciation was exceedingly clear and thrilling. The songs, 'Holy City' and 'The Golden Pathway' were splendid efforts, but it was in his closing production, 'The Palms,' that the full beauty of his magnificent voice was apparent."

A talented Canadian pianist who should be heard frequently next season is Emiliano Renaud, a well-known Montreal musician.

A Canadian Soprano Appointed.

DOROTHY HARVEY, the beautiful young Canadian soprano whose vocal attainments and charming personality are destined to entitle her to a foremost place among American concert singers, has been engaged as soloist by the First Presbyterian Church, Brooklyn. Mrs. Harvey's voice is of unusual range, sweetness and power, and her interpretations are excellent. She is without doubt one of the rising oratorio and concert singers, and should meet with unqualified success next season, when she will make her professional debut.

American Guild of Organists.

The annual meeting of the American Guild of Organists (incorporated 1896), to be followed by the annual dinner, will take place this afternoon (Wednesday), at 5 o'clock, at the Hotel Lorraine, Fifth avenue and Forty-fifth street, New York.

Prof. Horatio W. Parker, of Yale, and the Rev. Charles Cuthbert Hall, D.D., the chaplain, will be among the speakers at the dinner. All members and friends interested in the Guild are cordially invited to the meeting.

The summer examinations for Associateship and Fellowship will be held in New York, June 12, 1900. For particulars concerning examinations, membership, copies of calendar, bulletins, &c., address the secretary, Abram Ray Tyler, 82 Kingston avenue, Brooklyn, N. Y.

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MUSIC IN BROOKLYN.

IN good old New England style, the New England Society of Brooklyn held its annual May reunion at the Art Galleries on Montague street, Tuesday evening, May 8. Members and guests were received by the president, James McKeen, and Prof. Franklin W. Hooper. The excellent musical program was due to the efforts of Professor Hooper, who, as director of the Brooklyn Institute, is able to secure at short notice artists of repute. Walter Henry Hall and the Old English Glee Singers, of New York, composed of a male quartet and a choir of twenty-four boys and men, appeared in conjunction with Mme. Charlotte Maconda, Mrs. Katharine Fisk, Theodore Van Yorx and Miles Bracewell. The musical part of the evening was opened with "Forefathers' Hymn," sung to the tune of Duke Street, the members and guests joining the club in singing this number. The Glee Club sang "New England, New England" (Stoddard); "Spring Song" (Pinsuti); "O'er the Meadows" (Boynton Smith); "Oh World! Thou Art Wondrous Fair" (Hiller); "Let the Hills and Vales Resound" (Richards). With Mrs. Fisk as the soloist, the club also sang "Hurrah For Old New England." Throughout the evening the club sang with a will, showing to good advantage Mr. Hall's work as conductor.

Madame Maconda sang brilliantly the "Shadow Song," from Meyerbeer's "Dinorah," and later, with Mrs. Fisk, gave the duet, "Quis est Homo," from the "Stabat Mater." Mrs. Fisk sang "O That We Two Were Maying" (Nevin); "The Slumber Boat" (Jessie L. Gaynor); "A Red, Red Rose" (Hastings), with that good taste and sympathetic quality which mark her singing. Mr. Van Yorx's solos were the old English song, "Believe Me, If All Those Endearing Young Charms," and Denza's popular ballad, "A May Morning," and the tenor sang both delightfully. Mr. Bracewell sang in a pleasing manner "Since We Parted" (Allitsen); "Song of Hudibras" (Elliott). Madame Maconda, Mrs. Fisk, Mr. Van Yorx and Mr. Bracewell sang Hutchinson's old New England song, "The Old Granite State." The male quartet, which, besides Messrs. Van York and Bracewell, includes Marsham Cockaday and E. B. Hyde, gave with good effect Dudley Buck's arrangement of "Annie Laurie." Before the musicale, a brief address was delivered by President McKeen, and after the musicale a collation was served.

William G. Hammond, who on May first assumed the position of organist and choirmaster of the Washington Avenue Baptist Church, gave a successful concert Tuesday evening, May 8, at Memorial Hall. The choir of St. Mark's Protestant Episcopal Church, where Mr. Hammond formerly served as choirmaster, complimented their former leader by singing at the concert. The chorus numbers were "The Miller's Wooing" (Fanning), "The Heavens Are Telling," from Haydn's "Creation"; "Day-break" (Fanning), and the grand chorus from the second act of "Tannhäuser." Mr. Hammond played as piano solos the march from Grieg's Suite, "Sigurd," and Moszkowski's concert waltz. Miss Hildegard Hoffmann, the young soprano, sang Sinding's "Choral," "Thine Only," by Bohm; "Raft Song," by Nevin, and "The Swallows," by Cowen. The audience demanded an encore, and she sang charmingly, "Ecstasy," by Mrs. Beach. The improvement in Miss Hoffmann's singing is marked after each performance, and the young singer has the satisfaction of knowing that her home city is beginning to appreciate her good work.

Dr. Victor Ballard, the baritone, sang two groups of songs—first, Tschaiakowsky's "Don Juan Serenade" and "Dio Possente," from "Faust." For his second group he

gave "O For a Burst of Song" and "Love Is a Bubble," both by Frances Allitsen, and he sang both of these new songs particularly well, and after a hearty recall he responded with the Torreador song from "Carmen." Walter McIlroy, the young Brooklyn tenor, sang better than ever. In the first part of the concert Mr. McIlroy preceded the chorus from "The Creation" with the recitative, "In Splendor Bright," from the oratorio. In the second part of the program McIlroy sang with rare expression, "Loch Lomond" and "Were I a Star." Paul Martin, Jr., played as organ numbers a caprice, by Wolstenholm, and a toccata, by Dubois. The audience was very cordial toward Mr. Hammond, applauding without stint his brilliant piano playing and his earnest work as conductor.

The members of the Brooklyn Tonkünstler Verein presented an attractive program at the last meeting, Tuesday evening, May 8. Messrs. Taylor and Rihm played a Brahms sonata for violin and piano. Messrs. Hochsprung and Rihm played Henselt's arrangement for two pianos of Beethoven's "Sonate Pathetique." Graham Reed, the baritone, sang with his usual sympathetic style "Where'er You Walk" (Händel), "Gute Nacht" (Franz), "Blüthen, Blüthen Überall" (Von Fielitz), "Der Schmerz ist ein Schmied" (Von Fielitz). The Verein has entered upon a period of musical activity. Last evening (Tuesday) the program included a new quintet by Bruno Oscar Klein. Shannah Cumming was the soloist.

Owing to the limited space last week the report of the joint concert by the pupils of Alexander Rihm and Henry Schradieck at Wissner Hall was not published. Although a pupils' concert, the evening proved specially interesting to musicians. One of the numbers was the first movement of Mozart's Concerto in E flat, arranged for three pianos. This was well played by the Misses Martha Gissel, Minnie Müller and Johanna Wolz, all three pupils of Mr. Rihm. The other Rihm pupils who appeared at the concert were the Misses Heerd, Manning, Horle and Trier.

Master Samuel Wolsky, a pupil of Mr. Schradieck, played brilliantly an Andante and Scherzo for violin by David. Miss Rosalind Klein, another Schradieck pupil, played the Andante and Finale from Mendelssohn's Violin Concerto in E minor. William and Henry Bartels sang a duet from Brüll's opera, "The Golden Cross." The piano accompaniments were played by Mr. Rihm and Mrs. Henry Schradieck. The entire program of the concert was published in THE MUSICAL COURIER of May 2.

Mme. Ogden Crane, the New York vocal teacher, assisted by a number of her pupils, gave a musicale last Thursday evening at the residence of Mrs. William Van Slooten, 52 Sidney place.

Baldwin Organ Recital.

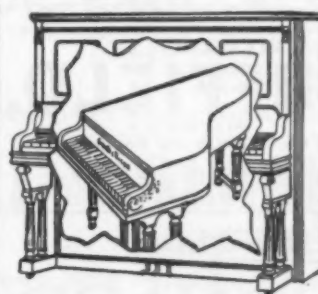
RALPH L. BALDWIN gave his twentieth organ recital at the First Church of Christ, Northampton, Mass., last Monday evening. The compositions played were by Bach, Schubert, Schumann, Mendelssohn, Guilman and Wagner. Mr. Baldwin was assisted by Albert E. Brown, basso. The program was especially arranged for the pupils of the Northampton High School.

Paur.

EMIL PAUR, conductor of the Philharmonic Society, left for Europe yesterday on the Lahn to attend the Musikfest at Bremen, and subsequently to conduct some of the important operas at Covent Garden. It is within the range of possibility that Mr. Paur may conclude some arrangement with Mr. Grau for conducting German opera here next season, no director of that specialty having as yet been selected.

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Musical People.

It is proposed to organize a choral society at Memphis, Tenn.

Mahan's Music Festival will be held at Cortland, N. Y., this year, June 11 to 15.

The Mozart Musicales, of Continental, Ohio, met on the 3d with Mrs. O. McDowell.

The Monday Music Club, of Iliou, N. Y., gave a successful concert the last week in April.

Miss Hannah Ward has been engaged as organist of St. Mary's Church, Tuckertown, N. J.

Miss Daisy Harter's music pupils will give a piano recital at Herkimer, N. Y., on the 4th.

Miss Ida R. Hill, assisted by Mrs. J. H. Mimms, gave a musical at St. Albans, Vt., last week.

Miss Garland's advanced pupils gave a private recital at her studio in Bangor, Me., last week.

The Philharmonic Club of Gardiner, Me., was entertained April 30 by Miss Alice Richards.

Miss Anna Welling and Miss Mary Lansing gave a successful concert at Troy, N. Y., last week.

Mrs. Chandler Starr is president of the Mendelssohn Club, of Rockford, Ill.; Miss Nellie Morrill, vice-president.

Miss Fannie L. Borden, one of C. Mortimer Wiske's advanced pupils, gave a piano recital at Paterson, N. J., on the 3d.

The Nyack, N. Y., Musical Society's first concert will take place in the Baptist Church on Thursday evening, June 7.

The annual concert of the Wellsville (N. Y.) Conservatory of Music will be given on Wednesday evening, June 6.

Mrs. W. E. Tenney, of Concord, N. H., was the special guest of the Manchester Musical Club at its regular meeting last week.

A chorus of 200 voices is rehearsing in Burlington, Vt., for the musical festival which is to begin there October 8, 9 and 10.

The pupils of Miss Louise Rosenbaum gave a piano recital on the 4th, at her residence, 528 Jackson street, Sandusky, Ohio.

Miss Juliette M. Fish, of Bristol, R. I., was one of the soloists at a concert given recently by the Piacere Club, of Woonsocket.

A piano recital was given at Central City, Col., recently by the pupils of Miss Rachel S. Bovier at the residence of Griffith W. Williams.

The music pupils of Mrs. Garret Evans gave a recital April 28, at her residence, corner Fifth and West Main streets, Newark, Ohio.

At Montrose, Pa., on April 27, a ballad recital was held at the residence of Van G. Munger. The pupils of Mrs. M. E. White gave the program.

Last week a violin recital was given in the Town Hall, Andover, Mass., by the pupils of Mrs. Willis G. Parmelee for the benefit of the Stowe School.

The Fredonia (N. Y.) Music Club held its regular monthly meeting the last week in April. Handel and Mendelssohn were the masters studied.

A song recital will be given in Seneca Falls, N. Y., some time during the present month by Miss Alice Chamberlain and Walter Baylis Crabtree, of Geneva.

Professor C. J. Schubert has been so successful with his Conservatory of Music at Guthrie, Okla., that he contemplates putting up a conservatory building next autumn.

At Canton, Ohio, April 30, a program was given by C. W. Arnold and pupils, assisted by Miss Maude Kellar, of Massillon, reader; H. Miller, violinist, and J. M. Bergold, basso.

At the Elmira (N. Y.) College on the 3d Miss Sara Shattuck Verrill gave a piano recital, assisted by George Morgan McKnight. Miss Lena Broughton was the accompanist.

A song recital was given in the Unitarian Chapel, New Bedford, Mass., on the 7th by Miss Alice K. Duff, soprano, assisted by Miss Charlotte White, violoncellist, and Miss Linda Ekman, pianist.

Miss Minnie L. Owens gave a piano recital for graduation at Parsons College, Fairfield, Ia., on May 1. Miss Owens has been a pupil in the music department of the college for the past three years under Prof. E. T. Luce.

At the recent business meeting of the Meriden (Conn.) Choral Club, the following officers were elected: President, Joseph Gerard; vice-president, Mrs. Charles L. Lyon; secretary, James H. Hinsdale; treasurer, A. B. Savage.

At the closing concert of the Quartet Society at Galveston, Tex., April 24, the society was assisted by Mrs. Charles Fowler, Galveston; Miss Mary Kidd, Houston, and Miss Lucie Hickenlooper, Galveston.

April 28 a song recital was given by the Kenton, Ohio, pupils of Miss Adda Moore, at her home on West North street. She was assisted by Mrs. C. E. Johnson, pianist. The recital was given by pupils who have only taken one term.

The second public recital by the pupils of Miss Anna M. Peabbles took place at Portland, Me., May 8. They were assisted by Miss Blanche O. Cram, Miss Mary E. Dunham, Miss Bertha O. Tolman and Miss Ruth S. Morse.

The seventh annual recital by the young people of Mrs. Lizzie Richardson's classes on the piano was given in the Armory, Monmouth, Ill., in April. Mrs. Julia Davis Michigan, of Peoria, one of the most popular singers in that city, assisted.

A musicale was given in April in the Chamberlain Hotel, Newport News, Va., by Mr. and Mrs. Robert Stockner, of Hampton. Among the guests were Misses Oliver and Skinner and Messrs. Richards and Jones, who are among Norfolk's best known singers.

The following heads of departments for the Women's Musical Guild, of Des Moines, Ia., have just been appointed: Miss Hutton, for the piano; Miss Laird, for the vocal, and Mrs. Jessie Miller, for the violin. Miss Crowley was chosen librarian.

Miss Magdalen S. Perry will be the contralto of the choir of the Crescent Avenue Church at Plainfield, N. J., during the present year, and not Mrs. Marion Van Duyn, as was recently announced in this column. Miss Perry held the same position last year.

At Zanesville, Ohio, local musicians—Miss Helen Johnson, Miss Edna Bell, Miss Jones, Mrs. Sherman, M. Granger, Mrs. Graham Bailey, Mrs. Riviere, Miss Ella Stultz and Miss Mary Conrade—gave a concert under the auspices of the Fortnightly Club late in April.

The Daughters of Ossoli closed an enjoyable two years study of England with a musicale at Benton Harbor, Mich., April 28. The program was arranged by Miss Daisy Rose. Mrs. Chas. Stone, Mrs. Wm. Cady, Mrs.

Pratt, Mrs. Foster, Miss Grace Robbins and Lou Hinkley Daisy Rose, Mrs. Geo. Thresher, Clair Bastar, Ethel Bastar, Ada Stevens and Mrs. Allmendinger took part in the program.

The Mendelssohn Society season will close at Ovid, N. Y., with the recital of Professor Mangang, and pupils, May 14. They will be assisted by Mrs. Mangang vocalist, of Ithaca, and the Mendelssohn orchestra will be assisted by Messrs. McHenry and Dixon, of Willard.

Mrs. Guy Holbrook gave a musicale at her home in Lowell, Mass., April 26 in aid of the Day Nursery. Mrs. J. W. Sherburne, Miss Irene Pindar, James E. Donnelly, James A. Murphy, Miss May Donnelly and Mr. Sullivan were the soloists. Miss Carrie White and Mrs. A. Cunningham, accompanists.

The program of May 1, which can be classed among the highest ever given by the Clara Schumann Club, of Findlay, Ohio, was formally opened by the president, Mrs. Franklin Franks, with an excellent paper upon "The Great Musician," which was a beautiful interpretation of the soul life of a great composer.

The study section of the Tuesday Musical Club, of Akron, Ohio, gave a concert late in April. Schubert's song cycle, "The Pretty Miller Girl," consisting of twenty pieces, was given. The soloists were Miss Alice Vignos, of Canton, soprano; Mrs. Frank A. Sieberling, contralto, and Sheldon Cary, of Cleveland, tenor.

The entertainment committee of the Gardner (Mass.) Boat Club gave a musicale April 30. The Arion Quartet, of Worcester, consisting of Walter Knowles, first tenor; Harry Cook, second tenor; Eugene Buzzell, first bass, and A. R. Frank, second bass, assisted by Miss Edna Marie Goulaud, of Braintree, gave the program.

On May 8 a musicale will be given at the Second Congregational Church, West Newberry, Mass., when the following musicians will assist: Frank D. Clark, clarinet; Warren C. Stanwood, tenor; Mrs. Katherine Knight Chase, of Haverhill, soprano; Ernest F. Hoyt, of Haverhill, violin and viola, and Lucy Tilton Lunt, Edith Eaton and Horace N. Noyes, pianists.

The directors of the Choral Society of the University of Illinois, arranged a festival at the University of Illinois, May 10 and 11. The festival force was Mrs. Clara G. Trimble, soprano; Miss Grace Adelaide Cook, alto; Glenn Hall, tenor; Charles W. Clark, baritone; Jacobsohn's Orchestra, thirty musicians; University of Illinois Choral Society, 150 voices; Miss Alison Marion Fernie, director; Miss Emma Quimby Fuller, accompanist. Miss Fernie, the conductor, is professor of vocal music at the University of Illinois. She is a graduate of the Philadelphia Academy of Music and of the Royal Academy of London.

The Twentieth Century Club, of Smyrna, Del., has elected the following officers: President, Miss Laura Bell; first vice-president, Mrs. H. D. Boyer; second vice-president, Mr. W. G. Pierce; recording secretary, Miss Henrietta Tschudy; corresponding secretary, Miss Anna Hough; treasurer, Mrs. Joseph Beckett. The new chairmen of the various committees are: Education, Mrs. F. F. Evans; literature, Mrs. J. E. Hoffecker; history, Mrs. W. A. Janney; art and drama, Mrs. J. R. McCausland; home science, Mrs. J. A. Hoffecker; philanthropy, Mrs. T. H. Haynes; music, Mrs. T. H. Coverdale; social, Mrs. J. W. Clifton; program, Mrs. J. W. Anthony. The topic selected for next year is "Holland," and the subjects of the day. On Monday evening, May 7, the club gave a musicale, after which the club room was closed until the first week in October.

At the closing recital for the season of the Amateur Musical Club at Bloomington, Ill., the soloists were Mrs. Deane Funk, pianist, and Mrs. Lyle Funk, soprano, as-

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sisted by J. Clarendon McClure Lincoln, pianist; Miss Edith Brown, violin obligato, and Mrs. C. C. Brown, accompanist.

Mrs. Alex B. Trowbridge, Miss Sophie Fernow and W. Grant Egbert were the soloists who assisted the University orchestra at its concert in Ithaca, N. Y., on the 3d.

In place of the regular pupils' recital at Burlington, Ia., on the 7th, Miss Stella Thomas, a pupil of Miss Brobst, gave a recital of her own, assisted by F. L. Wilson. This is a new plan at the Institute, but one that will win many favorable comments.

At Springfield, Ohio, on May 3, the piano, vocal and violin pupils of Robert Braine, of Braine's Conservatory of Music, appeared in concert. A feature of the program was the debut as a concert singer of Miss Elinor Campbell, who has been studying vocal culture with Mr. Braine.

The Choral Society, of Champaign, Ill., Geo. T. Kemp, president, has completed arrangements for the May Festival, with which it will close the present season. The festival will be held in Military Hall, May 10 and 11, and the soloists from Chicago will be Mrs. Clara Trimble, Miss Grace Adelaide Cook, Glenn Hall and Charles W. Clark.

At the annual meeting of the Whitinsville (Mass.) Musical Association, Benjamin L. M. Smith was elected president; G. Marston Whitin, vice-president; Herbert H. Dudley, secretary; G. Marston Whitin, treasurer; Mrs. Samuel A. Carr, librarian. President Smith, Josiah M. Lassell and Miss Mary R. Clarke are to have charge of arrangements for music during the year.

The Ladies Musical Club of Carthage, Mo., at their last meeting took in four new members as follows: Misses Nellie Stone, Helene Phelps, Katherine Herrin and Marian Wright. This brings the club membership up to its limit of fifty, and no more members will be taken in. New associate members are Mrs. J. Roessler, Mrs. Harry Fabyan and Mrs. J. D. Hurd.

"The Creation" was sung by the members of the regular church quartet of the First Congregational Church, Brockton, Mass., April 29. Mrs. R. R. Littlefield, soprano; Miss Edith Poole, contralto; E. M. Spears, tenor, and George W. Sprague, bass. The quartet was assisted by a chorus of thirty mixed voices. It was given under the direction of the organist, Herman L. West.

The Terre Haute Musical Club had a special attraction at its regular meeting May 3. Mrs. Marie Reid Jenkins gave several selections on the harp, which is one of the five which were awarded a premium at the World's Fair. The remainder of the program was devoted to Grieg. The Misses Alden, Schwedes and Jones, Harry Richardson, Mrs. Adamson and Mrs. Davis took part.

At a private recital by the pupils of Miss Eva M. Lennox, in the Philharmonic rooms, Cohoes, N. Y., on the 2d, the following took part: Helen Vermilyea, May Chatfield, Clara Thompson, Elaine Gray, Alice Hilton, Lena Roff, Bessie Archibald, Margaret Lewis, Leila Lewis, Mertie Miller, Maud Miller, Muriel Lewis, Clifford Tompkins, Florence Lutton, Edith Lutton, Florence Russell, Helen Alcott, Mary Alcott, Gretchen Hermans, Mariette Persch, Gertrude Bulson, assisted by Miss Anna Steiness, soprano; Miss S. Edna Herrick, contralto; Charles Elliott, tenor.

The People's Chorus of Woonsocket, R. I., is composed of Mrs. Clara L. Lee, Mrs. William H. Gilbert, Miss Minerva D. Farnum, Mrs. George E. Hawes, Mrs. Arthur Paradis, Miss Angie E. Salley, Miss Nellie Maloney, Miss Mary E. Williams, Miss Helen Fenton, Miss Mary McCann, Miss Mabel A. Hotchkiss, Miss Annie Cook, Miss Annie C. Scott, Mrs. E. M. Glidden, Miss Sarah Maguire, Miss Bessie Brown, Miss Ida Hicks, Miss Margaret McManus, Miss Mary A. Gormley, Miss Bertha Smith, Mrs. F. A. Gardner, Miss Knox, Miss Florence C. Brown, Miss Addie M. Farnum, Mrs. William S. Preston, Miss Annie I. Smith, Miss Celia Fisher, Mrs. S. E. Hudson, Mrs. Walter B. Greene, Mrs. Alice G. E. Vose, Miss Jennie M. Ballou, Miss A. Eliza Fuller, Miss Maud Mills, Miss

Charlotte Brown, Miss Ethel Steere, Mrs. Z. M. Jenks, Frank A. Jilson, George F. Moore, William Titter, S. C. Clough, W. E. Williams, Frank E. Kettley, Alvertus Dean, Charles F. Richardson, F. X. Caya, A. Charles Fontaine, Everett C. Lewis, James McCabe, Fred Fallows, Robert Donaldson, Frank B. Simmons, George H. Emmott, Harry H. Wardle, Moses R. Newell, Zeuner, M. Jenks, Benjamin W. Gallup, Jr., Henry Duval, Pierre Malboef, Frederick B. Hicks, Fred A. Gardner, W. Merrill Bennett, Frank S. Pond.

The Festival Chorus, of Auburn, N. Y., is composed of Mrs. William Apthorpe, Hattie E. Austin, Mrs. Clara Armstrong, Mrs. William H. Adams, Mrs. James Alexander, Mary Amidon, Helen G. Bartlett, Mrs. Bradford C. Barber, Mrs. E. F. Brinkerhoff, Julie Brinkerhoff, Addie Billings, Lillian M. Bostwick, Bessie Berry, Lena Cooper, Harriett C. Chetham, Jessica E. Coykendall, Mrs. F. H. Chappell, Annie A. Dyer, Mrs. A. H. Dadmun, Marie Eccles, Mrs. R. E. Eccles, May Fowler, Mrs. C. E. Goodrich, Mrs. G. H. Goode, Mrs. C. A. Gwynn, Mary A. Galvin, Charlotte E. Gardner, Mrs. William M. Gwynn, Mrs. Howard N. Goodrich Maude E. Howland, Minnie Harmon, Mrs. Le Grande J. Harmon, Alice M. Jones, Caroline A. Kesters, Ada M. Lawrence, Mrs. C. H. Lakey, Mrs. Arthur Leadbeater, Mrs. John W. Lee, Maude G. MacFaden, Elizabeth R. Merriam, Susannah MacManway, Anna J. O'Hart, Mrs. Lilla Payne, Mrs. Edwin H. Pierce, Mae Pitcher, Mrs. E. Penny, Mrs. J. H. Rollo, Mrs. C. N. Robinson, Themia Ross, Ella A. Stevens, Mrs. F. A. Skilton, Benie Stilwell, Maude H. Swift, Mrs. R. G. Shaw, Celia I. Surber, Agnes M. Surber, Inez Stevens, Lucy Taylor, Mrs. Harry C. Tidd, Vida L. Thayer, Gulielma Thayer, Mrs. J. C. Underwood, Mrs. Sadie B. Underwood, Lula White, Ella M. Wackman, Lucy Williams, Mrs. G. M. Worden, Helen White, Mrs. C. M. Warren, William Apthorpe, Charles G. Adams, James Alexander, George Amidon, Harry D. Benham, Adelbert S. Baker, Louis Beacham, Elmer J. Codner, F. H. Chappel, E. David Cooley, Charles Chappel, Joseph E. Chapin, G. A. Crowther, William H. Corbett, Howard Clark, J. Frank Coneybear, George E. Craven, Joel T. Doling, Arthur H. Dadmun, Clinton Davenport, R. E. Eccles, Charles Fillingham, C. E. Goodrich, George P. Healy, LeGrande J. Harmon, A. L. Hemingway, Henry Huntsman, LeRoy Hoose, William H. Jamison, Andrew H. Johnson, William Kelland, E. B. Koon, Charles H. Lakey, Arthur Leadbeater, William Murray, T. G. MacManway, George McCarthy, Harry J. Priddy, Walter E. Penney, John G. Rottler, John N. Ross, Fred H. Scott, Frank Scott, J. C. Skinner, Dr. C. L. Swift, Fred C. Swift, H. D. Shalish, George W. Salisbury, J. F. Sullivan, Fred C. Schaub, Harry C. Tidd, George Underwood, George M. Worden.

George Leon Moore's Southern Trip.

GEORGE LEON MOORE, the tenor, is singing with marked success at musical festivals and concerts in the South, and subjoined are some extracts of criticisms on recent appearances:

George Leon Moore, tenor of Plymouth Church, Brooklyn, and late of St. Thomas', New York, was another of the solo singers. Mr. Moore has a voice of pure and sympathetic qualities, and his execution is marked by perfect phrasing and the grace and feeling of a true artist.—Morning News, Lynchburg, Va., April 29, 1900.

George Leon Moore gracefully and sweetly sang "L'Amour," from Gounod's "Romeo and Juliet," his tenor voice showing thorough cultivation and fine range, and his lower notes displaying a sweetness that is rare.—Times, Richmond, Va., May 1, 1900.

George Leon Moore made a very favorable impression. He has a tenor voice of high quality.—Dispatch, Richmond, Va., May 1, 1900.

George Leon Moore, tenor, who was the soloist of the afternoon, gave two numbers, the cavatina from "Romeo and Juliet" (Gounod) and the "Prize Song" from "Die Meistersinger." He has a lyric tenor, clear, pure and limpid. He thinks and feels as an artist and his work is agreeable and melodious.—Herald, Spartanburg, S. C., May 4, 1900.

Miss Hall's Season.

THERE is but one lady of this name in the public eye, and that is, of course, Miss Marguerite Hall, the well-known contralto. In the course of a short talk with her in her handsome apartments in the Broadway, she told the writer much which would be of interest to musical people in general, but for sufficient reason only a small part of the conversation follows.

It is well known that she won her lawsuit against a certain foreign opera singer, who last summer leased her apartments, and proceeded to do with it what he willed, leaving things much in the condition of an Arab camp. And she not only won the suit, but she collected damages as well.

Her movements throughout the winter have been many and varied, a partial list of her engagements being as follows: Brooklyn Institute, New York, two Young People's concerts; Newark, Wooster, Fitchburg, Milford, Wittingsville, all in Massachusetts; Columbus, Ohio; Providence, R. I.; Rochester, N. Y.; Astoria, L. I.; Dulcken benefit, two Callender & De Forest musicales and other cities.

Then an important and lucrative engagement was that with Richard Mansfield in "The First Violin," in which, behind the scenes, she sang the "Samson and Dalila" aria; two weeks here, one week in Brooklyn, three weeks in Harlem, one in Philadelphia, one in Baltimore, one in Washington, with concert engagements in between.

She also sang in the "Persian Garden" frequently, a work given in private many times the past season.

An engagement just concluded is to travel for some weeks, beginning May 14, with Herr Victor Beigel, pianist, and Walter Wheatley, tenor, throughout the North. The tour consists of guaranteed appearances.

Some of her press notices are as follows:

Miss Hall sang with rare taste and feeling. She has a rich, clear and carefully educated voice that is admirably adapted to express tenderness and subdued pathos, and it is in songs of this nature that she is at her best. The natural feeling is supplemented and guided by fine art of rare finish and delicacy. * * * She is artistic by instinct, and all her work was marked by unimpeachable intelligence, polish and grace.—Evening Star, Boston.

Whenever Miss Hall sings in Troy someone will surely speak of her as gracious, unassuming, sweet-voiced and womanly. The Record remembers this has appeared three times in all, but it was true last season, three seasons ago and again last night; and it will be true as far in the future as one not a seer can predict.—Troy Record.

Miss Hall, whose charming personality was pronounced, possesses a voice whose beauty seems to grow upon the auditor. Her solo, "Sad Bide," was rendered in a manner that carried with it the spirit of romance, love and pathos so aptly told in the poetic fancy of the composer of the Serbian song cycle, Henschel.—Pittsburg Dispatch.

Miss Hall's annual song recital was attended by a large audience, and she received abundant testimony of the esteem in which she is held in this community. Her program was one of wide proportions and of considerable variety, but the interest centred in the concert-giver, and it is right that it should.

Miss Hall deserves well of New York. She sings in a commendable manner, and she has always kept herself clear of claptrap devices for attracting attention. She has at all times sustained the dignity of her art, and has never failed to prove herself an artist. From the concert platform she radiates refinement and gentleness. * * * She was in excellent voice, and sang with her unflinching taste and expression. The audience seemed most pleased with her delivery of Schubert's "Rastlose Liebe," but probably her most artistic singing was that of the Bach song, "Willst du dein Herz mir schenken." She was also very successful with Goring Thomas' "Chant d'une Jeune Fille."—The Times.

All of which shows the popularity of the singer. Others come and go, but the demand for Miss Hall is unceasing, founded on true artistic merit, hence never ending.

Baker Concerts at San Diego.

Mr. and Mrs. Frederick A. Baker, the violinists, gave an interesting concert at Unity Hall, San Diego, Cal., on May 2. The feature of the program was the Beethoven Trio for two violins and viola, the viola part being played by Miss Frieda P. Foote. Mr. and Mrs. T. E. Rowan, vocalists, and Miss Florence Schinkel, pianist, also assisted the Bakers.

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St. James Building, Broadway and 26th St., New York.

TELEPHONE: 1720 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1051.

MARC A. BLUMENBERG

EDITOR-IN-CHIEF.

NEW YORK, WEDNESDAY, MAY 16, 1900.

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Subscription (including postage), invariably in advance: Yearly, \$5.00; Foreign, \$6.00; Single copies, Ten Cents.

All subscribers at present on the list constituting "The Musical Courier" subscribers during the last twenty years will receive the paper at the rate of \$4.00 a year as long as they continue. To all new subscribers the cost will be \$5.00 a year.

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Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday 5 P. M. preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

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Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR ALL MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.

For Particulars apply to "Trade Department," MUSICAL COURIER.

THE Journal has discovered a Nordica claim against the U. S. Government. Why wasn't this news given to the public at the beginning of the opera season? Or is it the first paragraph forerunner of the coming season?

BOSTON'S new Music Hall will be inaugurated on Monday, October 15. The Caecilia Society will present Beethoven's "Missa Solennis" in D major with the Boston Symphony Orchestra under Mr. Gericke. On the following Friday and Saturday the regular season of the Boston Symphony Orchestra will open.

IT is doubtful if the newly discovered fragments from the portfolios of the late Johann Strauss will redound to his fame; but they will most certainly prove of interest. They chiefly consist of waltzes, besides a new ballet, "Cinderella," and the raw material for an operetta. There are four sketch books full of memoranda, some of which will be utilized. Berlin is first to hear "Cinderella."

AN ITALIAN IN GERMANY.

AN Italian gentleman of the genteel name of Gentili has just been publishing his impressions of musical life in Germany. The first thing that knocked him silly when he got into the German atmosphere was the enormous preponderance, in theatres and in concerts, of the feminine element. "The husband, the father," he says, "goes to the lager beer saloon; the wife and the daughter go to the theatre or the concert. That is the evening's program in every family of any self-respect."

Then he gets down to business.

In the theatre he finds a stock company and the star only appears on very, very rare occasions. The ladies, who are nine-tenths of the audience, find a calm enjoyment, without too much enthusiasm or without too much disappointment, in the performances. The performances themselves he describes in the words of Dante as being things which are

"Hateful to God and to God's enemies."

That is, they are neither very bad nor very good. They can't be bad because the performers have already sung or played them a hundred times, and they can't be good because there is never more than one rehearsal. After he has got off this he returns to his Dante and says,

"Non Ragioniam di lor, mi guarda e passa."

and passes from the theatre to the liederabend. There, he says, anybody who has not got voice enough for the stage, goes from city to city, and from hall to hall, and sings ten lieder an evening, very seldom accompanied by an orchestra, more often by a piano. There is always the same performer, the same public and the same program. The public being a feminine public, the program is necessarily a lyric romantic one; and in the theatre fairy tales are the favorite things—childish things like "Hansel and Gretel," or ballets like "Undine" by Lortzing, or symbolic stuff like the "Bärenhäuter." The human drama, simple and vibrating does not enter into the tastes of the German, in spite of their enthusiasm for the "Cavalleria Rusticana."

Those who feel the influences of these surroundings more than anybody else are the composers, specially the operatic composers. In addition to this there is hanging over their heads the sword of Damocles, the past golden age of German music. The ghost of Wagner makes their pulses beat too strong. His ghost kills their greatest genius, right in the cradle, and very often those who struggle to escape from it, end in carrying it out to an exaggerated extent.

There are plenty of men of the first order of intelligence. Richard Strauss, Max Schillings, Felix

Weingartner—men to whom we must take our hats off. But all these men when they endeavor to express their thoughts, seem to be like men who are translating their ideas into a dead language. Between their own thoughts and this translation there comes, first of all, the vocabulary, and in the case of a modern composer, between his own individual feelings and his artistic expression of them, there comes the art of the past, from which he cannot withdraw. Oh, for the spontaneity of old days with its sincerity, now lost forever!

Look at Strauss, a musician of undeniable genius. In his first works, sober and simple, he reached a height about the average; but only for a short time. After an opera that did not succeed, he took to the symphonic poem and worked it out with every imaginable exaggeration. In his last poem, "Don Quixote," there is only the brutal reproduction of physical facts, such as his fight with the sheep, without any other element of orchestral color. Of melody there is not a shadow; of form not a vestige. And remark that Strauss is the musician who was the greatest genius in the present school of Germany.

The others come after him, all the others have the same merits and the same defects. They have all the merits of technic, of construction, but they have the same defects of lack of individuality, and creative impulse. Such are the works of the men mentioned above—works which are without any of the freshness of youth.

It is worthy to remark that these musicians who are not endowed with much life as composers are interpreters of the first force. Can we not see in two such conciliatory phenomena a certain connection, cause and effect?

MASCAGNI AS MUSICAL PROPHET.

MASCAGNI among the musical prophets! The composer of "Cavalleria Rusticana"—the book of which will live—is now essaying the role of "Vogel als Prophet." Yet we remember the time—not long passed—when Pietro, the baker's boy of Livorno, bitterly denounced music criticism, asserting that a music critic was a *compositore mancato*. What then is a composer turned lecturer? A crushed critic? Elsewhere in this issue may be found the translation of a lecture recently delivered by the Italian composer at Venice. The strongest point he makes is his plea for Hungarian music, which he considers an undeveloped mine of musical wealth. He adduces the names of Hummel, Erkel, Heller, Liszt and Goldmark, but omits that of Robert Volkmann, who, with the exception of Erkel, is more Hungarian than the others. Mascagni may be right; Hungarian folk music is as yet unknown, except to the gypsies; and to the people, art must go if it would be sound and enduring.

Mascagni discovers virtue in Spanish music, but with the exceptions of Bizet and the native Pedrell we can recall no others. Yet the native tunes and strongly rhythmical dances—rhythms inherited from the Moors—are evidences that something might be accomplished if Spain could produce the equal of the Frenchman Bizet. What the Italian says of Chopin is true, and his remarks on the Italians are excellent, but why does he forget the name of his popular rival, Dom Perosi? He overestimates Berlioz when he calls him the "creator of a new style of composition," for Berlioz did not originate new forms. It was his development of the resources of the orchestra that may make him immortal, not his form, nor yet his ideas.

It is unjust to Wagner to call him "insincere." Whatever Wagner was or was not his sincerity cannot be called into question. Yes; the operas of Rossini and Bellini have become old, for nothing ages sooner than operatic music. Being written for brilliant display, for the theatre, for ephemeral amusement in a word, it decays rapidly. Every

moon adds a wrinkle, as doubtless Mascagni himself has discovered. Where to-day is Rossini and where Beethoven? We match this pair, for the Italian was a musical genius of the first rank, infinitely more gifted, more spontaneous than Verdi. But the German had the divine faculty for taking pains, and his creations live, while Rossini's music is faded. Form in this case has won the battle and the operatic form *Cavaliere* Mascagni has no chance beside its sternly wrought brother the symphony! Even that delightful compromise, the Wagnerian music drama, will not survive the next century, and what is a hundred years to a great work of art?

The coming genius in Italian operatic music is, of course—he hints at it—Mascagni himself. At present Verdi holds the reins and near to him—behind him whispering into his ear, some say—is Arrigo Boito. Mascagni is in the group headed by Puccini, while Martucci is the greatest symphonist and Sgambati the most admirable master of the gentle art of chamber music. There are others, too, young men who will be heard from some day. But we wonder who has been prompting Pietro Mascagni for his lecture? This sudden liking for Hungary is suspicious. Perhaps he has been studying Brahms, so far the greatest composer of Hungarian music!

PHILHARMONIC DIVIDENDS

THE talented music critic of the *Evening Post* is slightly in error when he compares the (Walter) Damrosch German opera season with that of the Grau company as a means of reducing the Philharmonic dividends. The few seasons of German opera conducted by Walter Damrosch did not begin until February or March, and by that time the Philharmonic had reaped its harvest. Besides deferring the opening of the (Walter) Damrosch opera season until late in the winter, the season never lasted more than five weeks, or at the very most six weeks, whereas the season after Seidl's death the Grau opera gave a season lasting four months. The date of the opening was November 29, and the final performance was given the last week in March. The prices charged for the (Walter) Damrosch opera season were less than those prevailing under Grau, and another and very important point to consider was the uncertainty of the (Walter) Damrosch season. In the autumn, when plans were about completed, no one knew just what Damrosch intended doing, while the Grau season was announced a year in advance. The (Walter) Damrosch opera season could not have affected the Philharmonic dividends one way or the other. If the music critic of the *Evening Post* desires to be fully convinced regarding Seidl's drawing power let him interview the directors of the New York Philharmonic, Mrs. Laura Holloway Langford, the president of the Seidl Society of Brooklyn, and the various men who have "managed" Seidl concerts in and around New York. We said last week, "Let Anton Seidl rest," and we again urge that this would be best. But while we reverence the memory of the dead, we feel that justice should be vouchsafed to the living.

ROMAN CATHOLIC MUSIC.

SOME weeks ago we had the temerity to make the statement that the most of Bach's B minor "Mass" was genuinely Roman Catholic in its sentiment, and now J. F. R., the doughty music critic of the London *Saturday Review*, has a word to say on a similar theme. He has been investigating Roman church music in London and writes the following introduction to the subject, a subject with which he is thoroughly conversant:

"The Roman Church," he writes, "has a wonderful store of magnificent genuine church music; it has the richest store of any church; in fact it is the

only church which has a rich store. All the great masters, with the exception of Händel and Purcell, have written for it; whereas Händel and Purcell are the only masters who have written for the English Church, and Händel's music is scarcely true church music. The German Lutheran Church has only Bach, and though Bach is splendid, even he could not throw off in his one lifetime as much church music as nearly all the other masters together. The effect of the tremendous voices in the services of the Greek Church in Russia is overwhelming; but when one comes to look at the music—at least so much of it as I have been able to lay hands on—there is singularly little in it. And not only does the Roman Church possess a noble mass of music: it has also a ceremony which seems specially devised for the obtaining of impressive musical effects; so that good masses are written to-day, and very fine ones might be written if Europe could only produce a few fine composers of religious tendency. Unfortunately a great number of very bad masses have also been written during recent years, and more are being turned out every day. Gounod wrote a quantity of shocking sentimental operatic stuff; and instead of this being regarded as a warning, and loathed, many composers look upon it as an example and imitate it. A stream of the worst kind of church music flows steadily from Italy—music worse than even Italy's opera music. This, after Mascagni and Leoncavallo, is saying a good deal; but, remembering the popularity in Italy of Perosi's fatuous oratorios, intended specially for church use, it is only right to say a good deal."

RUDOLPH ARONSON PROTESTS.

THE following letter was received in this office:

BIJOU THEATRE,
BROADWAY AND THIRTIETH STREET,
Rudolph Aronson, Manager.
NEW YORK, May 11, 1900.

Editors The Musical Courier:

Referring to the excerpt of an article in the *Sun* in your last number about Max Vogrich and his opera of "Der Buddha," I would like to say that I think the article in question a little unjust to that gentleman. It seems to be the policy of the musical press to run down and criticize any new opera before it has even been heard. "Der Buddha" was taken over to Europe, submitted to the best musicians and critics, and accepted by Herr Josef Weinberger for production in all the principal opera houses in Europe. It was everywhere favorably commented upon, and M. Jean de Reszké enthused over it. He declared the title role an ideal part and expressed his desire to sing it.

In my contract with Mr. Vogrich, which is for Europe only, there is no mention of a production of "Der Buddha" in New York or any other city of the United States, but for Europe alone, the suggestion for its production in New York coming from M. Jean de Reszké solely. Despite precedent or unjust comment, it will be so produced, if possible. A little more justice and a little less carping criticism would benefit music and musicians, and help to make new and deserving works known all over the world, as they should be. Yours truly,

RUDOLPH ARONSON.

This letter explains much that was hitherto dark and devious. The *Herald*, after giving Max Vogrich a half column, certainly insinuated that the "Buddha" would be heard here next season. It has just as much chance as the other operas with title roles agreeable to Jean de Reszké. This tenor is an extremely amiable man, and has suffered for years because of it. To get rid of composers, teachers with patent methods, he has allowed his name to be used, and often with baleful results. We do not doubt Mr. Aronson's word that Mr. Vogrich's new work is a masterpiece. It may be one. Hitherto this composer has been a fecund producer of music absolutely devoid of originality, of ideas, though in workmanship irreproachable. We assure Mr. Aronson that we did not "inspire" the paragraph in the *Sun*, and that we do not intend to be "carping" in our criticism, for, as a matter of fact, we made none at all.

"Chopin, the Man and His Music."

Charles Scribner's Sons, 1900.

The Man.

By JAMES HUNEKER, NEW YORK.

I.

A LITTLE over a year ago I discharged the very pleasant duty of writing a brief notice of my friend Huneker's "Mezzotints of Modern Music." The notice, I confess, was very inadequate, for, as I wrote, "to do full justice to the volume would require a critic possessed of equal scientific and technical acquirements as Mr. Huneker."

If I felt my insufficiency in the case of the first book, I feel it still more in the case of "Chopin, the Man and His Music." To do justice to Part II., "His Music," demands likewise a critic who has as wide and profound an acquaintance with the world of music as Mr. Huneker, who is inspired by the same enthusiastic affection for the subject, and who has learned by experience the difficulties which Chopin's music presents to the executant.

Part I. I may venture to touch with my uninitiated hands, but even here I feel how incompetent my dull words will be when they attempt to interpret the color and passion of Mr. Huneker's prose, for I belong to the older school that considers Newman's prose as the most magnificent of this century, and Voltaire's as the best French ever produced. But art in all its forms demands something of the poetic in its interpreters, and just as the glowing splendor of Ruskin's style can alone pay fit tribute to the "Stones of Venice," so nothing but cadenced, impassioned, iridescent language can be appropriately used in the work dedicated to Chopin the Man, Chopin the composer, Chopin the pianist.

In the present work Mr. Huneker fulfills the promise held out in his "Mezzotints," at the conclusion of his section "The Greater Chopin." I say promise, for every one who read that most brilliant and sympathetic essay must have recognized its writer's admirable qualifications to be the biographer, and have seen at least an implied promise in his words, "The real Chopin life has yet to be written, a life that shall embrace his moral and physical natures, that will not shirk his marked abnormalities of vision, of conduct, and will not bow down before that agreeable fetish of sawdust and molasses, Frederic Chopin, created by silly sentimentalists and roseleaf poets. Chopin with all his imperfections full blown, Chopin with his consummate genius for giving pain as well as taking pains, Chopin the wonder worker, is a fruitful and unexploited subject for the devout biographer."

Much has been written about Chopin's nationality. He is claimed as a Pole because he was born in Poland, he is claimed as a Frenchman because his father was born at Nancy; some hint he belonged to a race that hung up its harps by the waters of Babylon, before Pole or Frank or Gaul had emerged from the chrysalis state. The name as the composer spelled it is a common French one. René Chopin was a great French jurist as far back as 1537. J. M. Chopin was a French littérateur at the beginning of this century, but curiously enough his brother, Henri Frederic, who was born at Lubeck in 1804, and is known as a landscape painter, wrote his name Schopin, in true German style. The biographer, who wrote his own name Szulc till the Kaiser William made him spell it properly as Schultz, affirms that the original name is Szopen, that the composer's father, the natural son of a Polish nobleman, changed it to Chopin when he went to Nancy, and that Frederic used the Polish spelling, Szopen, till he went to Paris. The word Chopin is common enough in English literature as equivalent to the French Chopine, and in another signification Shakespeare spells it with the ominous feminine termination. (Was he prophetic of Madame Du-devant when Hamlet exclaims, "What, my lady!

Your ladyship is nearer to Heaven by the altitude of a chopine that when I saw you last. Pray God your voice be not cracked!") But what's in a name! As Chopin he made his fame, as Chopin he is known to all, and as Chopin he will go down to future ages. Still it is worth while noticing that Szopen or Szop seems to be connected with the word Szopa, and Szopa is defined in Czodzo's Polish dictionary as "a shed, a building in the fields of Wola, where the senators met at the election of a king," and at Wola "Fryderyk Szopen," according to Schultz's spelling, was born.

But when? Schultz and the Chopin family say in 1809, March 1. Madame Janotha, whose father founded the Warsaw Conservatory, says February 22, 1810. The discrepancy in the days of the month can be explained by referring one account to the Old or Russian style, the other to the New or Polish style. The same might be done with the year, if it could be shown that one party reckoned by the Anno Domini, the other by the Anno Incarnationis, which begins March 25. The baptismal certificate adduced by Madame Janotha is very curiously worded. "I performed the ceremony of baptizing in water," &c. I can hardly imagine a priest using these terms. In Jean de Reszke's certificate the proper words are used—"after performing the rites of Holy Baptism" and the "Holy rites of Baptism." In fact, the certificate quoted seems to be rather that of one who had performed Lay Baptism, the instructions for which begin with the order, "Take common water." This conjecture becomes a certainty when we observe that the date given in the certificate is February 22, the day of his birth according to one account, and that Janotha states that he was christened April 28, the latter thus being the hypothetical baptism. But all this is "petty pother," as Mr. Huneker calls it, but it may justify the statement that while "he was never very delicate, he was never a hearty boy." Still the poor man was born some time, and in Poland, and judging from his music we must call him a Pole. "Without Slavic blood in your veins you may not hope to play Chopin."

The family at Warsaw were in comfortable circumstances. The father had settled there in 1787, enticed by the offer of a "debit de tabac," had joined in the uprising of 1794, and when "Freedom shrieked and Kosciusko" exclaimed "Finis Poloniae," made a living as a teacher in the family of the Leszynskis, where Mary, afterwards Countess Wolewska, and still afterwards the mistress of Napoleon, the only woman who really loved the little Corsican, was one of his pupils. At the home of another noble, the Countess Szarbek, he met Justina Krzyzanowsky, born of poor but noble parents, whom he married in 1806, by whom he had four children, Frederic being the only son. She was an ideal mother, and, according to George Sand, Chopin's "only love," and the children were brought up in an atmosphere of simplicity, love and refinement. The elder Chopin was now a professor at the Warsaw Lyceum, and when the lad's love for music revealed itself, engaged a teacher, Zwiny, a Bohemian, who played the violin and taught piano.

At the age of twelve Frederic was left to himself, "with the usual good and ill results." He first played in the year 1818, and his precocity brought him into intimacy with many of the old nobility, among them the Potockis. His next teacher was Joseph Elsner, for composition, an admirable master, who knew how to guide and form without checking or warping the individuality of his pupil. For both these instructors Chopin always retained the highest reverence. "From Zwiny and Elsner even the greatest ass must learn something" was a remark made in later years. Stories of these boyhood years are plentiful—most of them the stock stories told of all great men. He had high spirits, was fond of practical jokes, a good mimic, so good, indeed, that Liszt, Balzac, Sand and others believed

he would have made a good actor, and with his sister's collaboration he wrote a little comedy. His playing at this time is said to have been neat and finished. In 1826 he was sent, on account of his health, to a watering place in Silesia, and in 1828 made a visit to Berlin in company with his father's friend, Professor Jarocki, and was present at a scientific congress at which Humboldt was the president. An account of his journey, of his experiences in Berlin and his adventures on the road were given in THE MUSICAL COURIER of November 15, 1899. His letters during this period display no literary talent, but are lively and cheerful, with some indications of dreams of the future. "I have only 20 kreutzers in my pocket," he writes in his note book, "but it seems to me I am richer than Arthur Potocki." One letter he signs "F. Chopin, office clerk," and another "F. Chopin—penniless!" phrases of jest that come easily from those who feel their powers to conquer.

In 1828 he heard Paganini in Warsaw, and probably composed his "Souvenir de Paganini," which Paderewski, who has the piece, told Mr. Huneker was "weak and having historic interest only." In 1829 he went to Vienna, passing through Austrian Poland, and there on August 11 he gave his first concert, playing his "Variations," op. 2, and on a recall improvising on a theme from "La Dame Blanche" (was it "Robin Adair"?). His playing was considered by the critics as light, but original, while a lady remarked, "What a pity his appearance is so insignificant," a phrase which hurt him deeply. After a second concert the verdict was, "He plays very quietly, without the daring élan which distinguishes the artist from the amateur," but the writer adds: "In his playing he was like a beautiful young tree that stands free and full of fragrant blossoms and ripening fruits, and he manifested estimable originality in his compositions, where new figures and passages, new forms, unfolded themselves." He writes home: "My manner of playing pleases the ladies very much," and his manners seem to have been a trifle feminine, with some juvenile airs and caprices. By September he was back again in Warsaw, and thought himself old enough to fall in love. The lady was Constantine Gladowska, a singer and pupil at the Conservatory, but he never told his love. Two years later, when he gave his last Warsaw concert in 1830, he records how "she wore a white dress and roses in her hair and was charmingly beautiful," and how she "sang magnificently." He never saw her again and her name disappears from his correspondence.

Like many men, musicians and other, Chopin had a great facility for falling in love, and equally great facility in falling out of it, and perhaps the Gladowska had little to do with his second visit to Vienna. There he did not have a success like that of 1829. He made many acquaintances there, and heard Thalberg. "He is not my man," he wrote; "he wears studs with diamonds"; but left the city, thoroughly discouraged, with a passport for London. At Stuttgart he heard of the capture of Warsaw, an event which caused him great affliction and anxiety. "My poor father, my dearest ones, perhaps they hunger—and I here unoccupied! I am here with empty hands. May the most cruel fortune fall upon the French that they did not come to our aid." But he started for France in October, 1831, on the journey that "settled his fate," and from which he never returned.

So far we have seen Chopin at home. A family removed equally from poverty and riches, an accomplished father, a devoted mother, a delicate, vivacious, sensitive, frail boy, petted and spoiled by three sisters, with a precocious genius that gained him the favor of society—such was the picture of his life at Warsaw. Society there was charming, but cannot have been very gay; what gaiety there was in it must have been a covering for regret of past illusions and a cloak for the unrest which was

soon to break out in a still more fatal insurrection, and after the freer air of Vienna and its artistic world the Polish city became distasteful to him. For Berlin he seemed never to have any great liking; the second visit to Vienna disheartened him as to a future there. Whither else could he turn than to Paris?

HUGH CRAIG.

(To be continued.)

THE sale of the De Koven's household effects last week was attended by the usual vulgar phenomena incident to such affairs. About \$10,000 was realized, a rather surprising amount if the actual value of stuff sold is to be considered. The reason given for the sale is that Mr. and Mrs. De Koven have made Washington their home and did not wish to carry with them old, worn out furniture. And yet "Robin Hood" is said to have brought its makers over \$100,000! Is there really any foundation for all the tales of big royalties? Or are they merely fairy tales? Rumors are abroad that Mr. De Koven is financially embarrassed, which rumor we greatly doubt. We have heard, however, that he is far from well, and with the exception of the comic opera that he is working at now with the collaboration of Harry B. Smith, little may be expected from the foremost exponent of American comic opera this coming season.

NOTICE.

WE learn that J. E. Van Horne, formerly employed on this paper, is permitting the impression to prevail that he is still in this office. Mr. Van Horne is not employed by this paper and has not been in our employ for some time.

Mr. John E. Hall resigned from this paper several months ago, and Mr. H. O. Brown has not been associated with this paper for the past year. This notice is published in reply to accumulated inquiries.

Edith J. Miller.

MISS EDITH J. MILLER has signed a contract for another year as the solo contralto of the Tompkins Avenue Congregational Church, Brooklyn. Miss Miller has also received the appointment of solo contralto at the Temple Beth Israel, at Seventy-second street and Lexington avenue, New York. Early in July Miss Miller will leave the city for a three months' vacation at her home, in Canada. In the autumn Miss Miller will make an extended concert tour.

The young contralto has received a flattering offer to sing in London, England, in concert and oratorio.

The past season has been a busy and successful one for Miss Miller. Following are some of her recent press notices.

The second number on the program consisted of two songs by Miss Miller. "Heart's Dearest," as interpreted by her, was delightful, but in Tosti's "The Maidens of Cadiz," Miss Miller completely captured the audience. In addition to a full contralto voice of wide range, this young singer possesses a personality so piquant as to charm at once. No one but an artist could have sung this peculiar selection and make it effective, but all its brilliancy and coquettish sentiment were charmingly portrayed by Miss Miller. In response to the continued applause, "The Night Has a Thousand Eyes" was given. The selection was most happy, for it displayed, by the striking contrast to the preceding number, the ability of Miss Miller in interpreting different styles of music.—The Meriden Morning Record.

Miss Edith J. Miller, contralto, made herself a warm favorite, and need never fear a cold reception should she return to Meriden. Her singing delighted both the trained musicians and ordinary music lovers alike.—Meriden Daily Journal.

Miss Edith Miller, the contralto, possesses a beautiful voice of wonderful breadth and power, and sings with a natural, but at the same time finished artistic style. Miss Miller has what so many great singers lack, soulfulness.—Holyoke Telegram, April 19.

The contralto solos were taken by Miss Edith Miller, another young singer. Her voice revealed the power of a rich contralto of considerable range and beautiful quality, and showed the effect of good schooling in her method. Miss Miller sang with much composure and feeling. Her clear tones in "O, Thou That Tellest Good Tidings to Zion" were specially rich and mellow. Her rendering of "He Was Despised and Rejected by Men" was noteworthy. Miss Miller received a tremendous ovation after each solo.—Holyoke (Mass.) Daily Transcript.

Miss Miller's tones are beautifully rich and mellow, and her singing of the lovely aria which begins with "He shall feed His flock," and ends with the words, "and gently lead those that are with young," was so perfect that the audience tendered her a veritable ovation.—Springfield, Mass., Daily Union.

Next in merit to Evan Williams should be put the contralto, Miss Edith Miller, who has a voice of considerable strength and delightful quality, and sings smoothly and musically. Her best work was done in "He Shall Feed His Flock" and "He Was Despised."—Springfield (Mass.) Daily Republican.



The Unsuccessful.

We met them on the common way;
They passed and gave no sign—
The heroes that had lost the day,
The failures, half divine.

Ranged in a quiet place, we see
Their mighty ranks contain
Figures too great for victory,
Hearts too unspoiled for gain.

Here are earth's splendid failures, come
From glorious foughten fields;
Some bear the wounds of combat, some
Are prone upon their shields.

To us, that still do battle here,
If we in aught prevail,
Grant, God, a triumph not too dear,
Or strength, like theirs, to fail.
—Elizabeth C. Cardozo in *The Century*.

A LITTLE irony is a dangerous thing. It was not the number of letters I received since the last issue of THE MUSICAL COURIER, but it was their quality which sent cold storage shivers down my back. One poor woman wrote: "God help you for writing that men pay their wives' bills; it gave me a gleam of hope. I have supported my husband—who is a piano teacher—for over thirty years. He beats me when sober."

Now, may I ask what is this to me—as much as I may sorrow over the sadness of the yarn? Why should a woman support a drunken husband, and if she does, why does she ever allow him a moment's sobriety? He beats her when sober; ergo, keep him paralyzed at all times. This end justifies the thirst and the means.

And yet I am accused of cynicism!

We intend soon starting a department for the exploitation of marital woes. Until then may I beg the question, for is there not Ida Husted Harper, Georgiana Onions Gump, and Mrs. Carrie Catt—oh, ominous name!—to rectify the evils that men do? If I were in the slightest degree disposed to be cynical—and I am not—the spectacle of a sick woman supporting a lazy husband would speedily fetch me to that most undesirable frame of mind. And now to pleasanter topics. The London *Academy* some weeks ago asked for the name of the author of this poem, called

Illusion.

God and I in space alone,
And nobody else in view.
And "Where are the people, O Lord," I said,
"The earth below and the sky o'erhead,
And the dead whom once I knew!"

"That was a dream," God smiled and said;
"A dream that seemed to be true.
There were no people living or dead,
There was no earth and no sky o'erhead—
There was only Myself and you."

"Why do I feel no fear," I asked,
"Meeting You here this way?
For I have sinned, I know full well;
And is there heaven, and is there hell,
And is this the Judgment Day?"

"Nay! those were but dreams," the great God said;
"Dreams that have ceased to be.
There are no such things as fear or sin;
There is no you—you never have been—
There is nothing at all but Me!"

A reader of the *Academy*, Mr. Bernard K. Sandwell, discovered that Ella Wheeler Wilcox wrote the

lines, and that they first appeared in the *Chap Book* June 1, 1896.

The following appeared as an ad.:

"Would Christ Belong to a Labor Union?" is by Cortland Myers, D. D. Published by Street & Smith, New York; price, 50 cents.

Why not? Christ was a Socialist, and I seriously doubt if he would have cared for Chopin. This might be a subject for discussion at Catalko this summer: "Would Christ Play Brahms?"

Speaking of Brahms reminds me naturally enough of Mr. Finck, and I hasten to remark how glad I was to read his paragraph in last Saturday's *Evening Post* about Miss Carrie Bridewell and her teacher, Mrs. Alice Garrigue Mott. I fancy that Miss Bridewell is not the sort of a singer who will go abroad and forget her training here.

Says the *Athenaeum*:

"Criticism, if it is to have its place in literature, must be creative, and it must follow a surer guide than mere logic. The creative artist does not arrive at his character—Lear, Goriot, Anna Karénina—by a process of entirely conscious thought. When that process is finished, another, more obscure, more inevitable, more essential begins. He has been climbing diligently up the hill, noting what he sees by the way; but, the summit once reached, he turns, seeing everything at a glance. It is with the critic as with the creative artist; and the traveler who sits down on the hill top and sets to work arranging his notes without that final glance loses the best part of his pains. M. Bourget sees nothing at a glance. He sees more of the right things than other people, but he does not see them in a new, vivifying way, as if nobody had ever seen them before. Often really subtle in his judgments, he has the defect of explaining too many things which do not need explanation, and with such seriousness as to lend an air of false profundity to the obvious. There is a certain uneasiness in all his work, as of one who is always searching, without the joy which should come with the ultimate finding. In spite of being himself somewhat of a pedant, he works out his problems like sums. Each essay is the expression of one or two or three ideas; so far so good; but in the development of those ideas it is rare to find a crowd of new ideas suggested by the way. The exact course is traced carefully, precisely, from here to there, upon just such a curve, and that is all. Always there is the scrupulousness of talent cultivated to its furthest limits; never the seemingly irresponsible flash of genius, which is not irresponsible, because it really sees."

The German *Times* recently printed the following:

"Otto Floersheim, the amiable Berlin representative and music critic of the New York MUSICAL COURIER, has just finished a beautiful composition for the violin, written entirely for the G string. Having heard it, I can speak in warmest terms of its beauty. It is dedicated to the violin virtuoso, Willy Burmester."

The *Commercial Advertiser* always contains an unusual number of good things in its Saturday issue. "Rafford Pyke" wrote last Saturday of "Separation" in an unusually pathetic and profoundly human style; indeed, I wish that the theme had been reserved for purely poetical treatment. It was too heart breaking for the essay form. Ibsen's "When We Dead Awaken" was most sympathetically considered by Eugene Limerdof, who begins his study with a quotation of Ibsen himself.

"Not to answer questions, but to ask them, is my province," wrote Ibsen to his friend and critic, Dr. George Brandes. "I leave it to the reader to find the answer for himself. I am neither an oracle nor

a prophet; let men and women think, and some day all problems will be solved." No better or more apt paragraph could be found anywhere to enable us to look at the works of this Norwegian giant without being disturbed by the noise and clap-trap of those who are shouting "Master of symbolism!" whenever the name of Ibsen is mentioned.

At the close of his critique Mr. Limerdof sums up his judgment as follows:

"'When We Dead Awaken' may have many meanings, but it is evident since Maia and Ulfheim are saved, while Rubek and Irene perish, that we are justified to assume that the drama is intended as a warning to those who would stifle every emotion and every passion in the human breast."

Elsewhere in the same issue Mr. Walters, the music critic, has written a review of the season at the American Theatre, and makes sane comment on the new policy of the Metropolitan Opera House. Mr. Walters writes:

"The moral of this experiment seems to be that there is not yet in this city a public large enough to support a permanent opera, even at popular prices. The argument that the performances at the American were not good enough to attract such a public will hardly hold, for, as a rule, they have been fairly satisfactory and something very near to justice has been done to all the serious works undertaken. It is in the lighter things that the greater sins have been committed. Moreover, as an additional answer to such an argument stands the cold fact of the popular priced performances at the Metropolitan on Saturday nights—and their failure. Mr. Savage is very sanguine of the results of his new undertaking, and even if he should not succeed he will have the satisfaction of knowing that he has been the man to discover that New York wants nothing but the high-priced star system in its most exaggerated form."

W. L. Alden, who writes the interesting London letter to the Saturday Review of the New York *Times*, has this to say of a certain subject now too warm for hot weather discussion:

"Can it be true that a Philadelphia publisher has been sentenced to a year's imprisonment for circulating Daudet's 'Sapho'—one of the most thoroughly moral books that has been written since bookmaking began! If so, America has actually surpassed London in prudishness, for 'Sapho' sells here freely, and it has never occurred to anyone that the publisher should be prosecuted. It can hardly be that the Philadelphia publisher has voluntarily gone to prison for a year in order to advertise the sale of one of his publications. It is some years since I knew Philadelphia, but in those days its inhabitants certainly did not possess that sort of enterprise."

"Sapho" is one of the most stupidly moral books I ever read—almost as moral as "Madame Bovary," which latter Henry James declared to be a mordant Sunday school lesson. And you know Henry James and his magnificent New England conscience!

In the current number of Chicago *Music* Mr. Carl Whitmer writes an appreciation of the late Charles H. Jarvis, the Philadelphian pianist, who did so much that was noble and unselfish for the cause of music in that city. I knew Mr. Jarvis for over a quarter of a century, and can testify to his musicianship. He was, as Mr. Whitmer suggests, an objective pianist, and I do not doubt that his catholicity of taste and phenomenal sight reading prevented him from becoming a specialist. Few men, Von Bülow not excepted, played such programs, and the one quoted as being played May 12, 1877, I heard in the music room of Mr. Jarvis' house on North Nineteenth street. Consisting of forty-six numbers, some of them entire sonatas, and one the Schumann Concerto, this program was the most stupendous I ever sat through. The elder

Carl Gaertner played first violin, and Charles M. Schmitz 'cello, in the string quartet that served as an orchestral accompaniment. From Mr. Jarvis' fingers for many years I became acquainted with the entire ancient and modern piano repertory, from Bach to Brahms, from Alkan to Zarembski. He is the only man I ever heard read at sight Balikirew's "Islamey." And read it he did, for it was taken from a new bundle of music freshly shipped to this very remarkable man. Jarvis was not a poetic player, nor had he what is to-day called temperament, but the profile of a piece you always saw when he played, and the suppression of the individual—the absence of the personal equation—was actually agreeable in chamber music. As might be supposed, this virtuoso always read his music in recitals, a habit that has its advantages as well as its disadvantages. His death in 1895 was unexpected and most lamentable; Philadelphia lost a genuine friend of art.

* * *

With time I long for the more intimate piano recital. The day of the orchestral style, of concerts given before thousands, is with us yet. One feels that piano music, the instrument itself, suffers in the vast spaces of the modern music hall. Certainly no violin virtuoso cares for a big auditorium, and despite the piano's capability for producing more noise, the instrument loses its aroma, its very atmosphere is dissipated when so heard. Schumann, Chopin, Beethoven and Bach sound best where two or three are gathered in their names.

* * *

The *Musician* makes some happy suggestions for "musical recipes." Here are some:

"It is strange that, in the present day, when the supply of everything almost exceeds the demand, no person should have conceived the idea of publishing a receipt book for the use of composers. By a receipt book I do not mean a volume of stamped receipts for sums of money, as musicians in England are not usually so overwhelmed by payments at one time as to be compelled to tear out a handful of these from a large book; but I mean a sort of musical cookery book by which 'made pieces,' like 'made dishes,' could be systematically prepared according to the most approved authorities. Nobody presumes to question the dictum either of Mr. Glasse or of Dr. Kitchener in the culinary department, and if a dish has been cooked strictly according to their directions the man would be voted unreasonable indeed who dared to complain. Why, then, should not the same mode of proceeding be adopted in catering for the musical appetite? Why should not those whose profession it is to tickle the musical palate have certain and scientific rules to guide them, instead of being compelled, as at present, to rely almost solely upon their own knowledge? If, for instance, we are to have a number of stale scraps served up to us in place of something entirely fresh the cooks should at least know how to garnish them properly, and to disguise them, so that we shall not feel actually nauseated by their frequent appearance. If we cannot have variety in the viands, let us at least have variety in the cooking. As it is evident, however, that this desirable result can only be brought about by having a number of receipts prepared, which can be used with confidence on all occasions, I have noted down a few which occur to me at the moment, trusting that this idea may eventually be more fully carried out.

"TO MAKE A PIANO PIECE.—Take a number of melodies which have been previously well ground. Be careful at commencing to have plenty of milk and water, which you must boil up gradually until it begins to bubble and make a confused rumbling noise. Wait till it has subsided a little, and then put in your melodies one by one. Add a little seasoning, and when they are all done quite through begin to thicken by degrees and stir them well up together.

When it begins to run over it is time to turn out. Serve hot.

"TO MAKE A FASHIONABLE BALLAD.—Having procured some words, pick them to pieces and pare them down to your liking. Then spread them out upon a sheet of paper, and take a handful of sweet passages (which all good cooks keep by them in a drawer) and sprinkle them over the paper. Add as much spice as will lie upon two shillings, and garnish with any little embellishment you can think of.

"TO MAKE A FUGUE.—In the composition of this dish you must take care to keep all the ingredients very dry. This rule was not observed by the great Bach, who almost originated the species of viand, but since his day it has been so uniformly followed that it appears now to be positively necessary, in order to insure its goodness. We imagine that all musical cooks are aware that the *Subject*, the *Answer*, the *Countersubject*, the *Stretto* and the *Pedal* are indispensable requisites for this dish, and as our space will not allow us to give rules for all these matters we beg to refer them, should they be at all at fault, to the great authority, Cherubini. It is, however, essential that your *answer* should be quite ready to pop in as soon as your *subject* is thoroughly done, and if you follow the rules laid down by Cherubini you cannot go wrong. If your *fugue* be without flavor and the company complain, tell them that they have no judgment in these things, and ask if they would wish to shut out from their tables a dish so universally esteemed by men of taste. You will find that people will often praise a bad *fugue* because Bach has produced so many good ones.

"TO MAKE A FLUTE SOLO.—First catch your air, then cut off any superfluous portions which would at all interfere with its appearance when dished up. Put in at first whole, and when you think it is quite ready, cut into very small pieces and roll them in sheets of paper. Let them all simmer together until they are done, then serve directly. A few plain chords will be found the best accompaniment. You may serve solos for clarinet in the same way.

"NOTE.—Some cooks make airs for themselves instead of procuring them ready made, but in this case they are never properly seasoned, and you cannot be certain that they will be relished by the company."

Burmeister Piano Recitals.

THE pupils of Richard Burmeister and their friends assembled at the residence of their teacher, 604 Park avenue, last Friday afternoon to hear Mr. Burmeister play the subjoined program, which he arranged especially for them:

Prelude and Fugue in A minor.....Bach
Sonata in F sharp minor (the first three movements).....Schumann
Valse in A flat major.....Chopin
Ballade in C sharp minor.....Burmeister
Capriccio in C major.....Burmeister
Soirées de Vienne, No. 8.....Schubert-Liszt
Finale from Tristan and Isolde.....Wagner-Liszt
Senta's Ballade, from the Flying Dutchman.....Wagner-Liszt

Mr. Burmeister is a pianist in whom the poetic and virile qualities happily blend. He possesses the magnetism, too, that holds the listener under a spell that is oblivious of time. The hour and a quarter consumed in the recital passed away before those who heard him realized that he had finished the program.

Mr. Burmeister read the Bach number in a manner that appealed to the serious musician. The movements of the Schumann Sonata, as he played them, revealed all the romance of the composer's imagination. The Chopin waltz was played with due reverence for the Polish composer, and that seems to be rare these days.

Mr. Burmeister's own compositions show depth and creative power, and were he less modest his compositions would be more frequently heard than they are.

Liszt's arrangement of Schubert's "Soirées de Vienne" was brilliantly played. In the finale from "Tristan and Isolde" Mr. Burmeister stirred his audience with the power and passion of his performance. The "Senta Ballad" also proved a moving number. Under the circumstances it would seem superfluous to add that Mr. Burmeister's audience received him with enthusiasm.

In response to prolonged applause, Mr. Burmeister played an extra number at the close, the Chopin Nocturne in D flat major.

Evolution of Music in the Nineteenth Century.

A Lecture by Pietro Mascagni, Delivered at Goldoni's Theatre, Venice, Italy.

[Translated for THE MUSICAL COURIER.]

CONSIDERABLE interest has been created by a lecture recently delivered by Mascagni at the Goldoni Theatre in Venice. He begins by saying that a luminous vision unfolds before him. Under a clear and sunny sky he sees an immense arch of light that stretches all over the nineteenth century. It is the vision of the century of melody. It is Rossini who kisses the nativity of this century; it is Verdi who holds it glorious till its last glow of life. And under this arch, under this luminous sky, how many glorious names, what a light of genius, and what a wonderful continuity of evolution in music! And he continues:

"Music may be either instrumental or melodramatic, and all the other styles directly or indirectly spring from them. The construction of instrumental music is given by few ideas combined by a profound mastery of science; the creation of melodramatic music, on the contrary, needs a very great variety of ideas connected by the light of genius.

"The Italian composer is inclined to the latter rather than to the former musical form. Music, like language, is the faithful mirror of a people's character; the melodramatic music embodies the life of the Latin race in general and of the Italian people in particular, while instrumental music represents the cold and austere character of the north nations. Russia, Sweden and Norway hold the field of symphony, and their music is strongly marked by their own national character. England, although she has given good composers, has no decided national feature in her musical production. That is for the simple reason that the other northern nations, unlike England, have taken their inspiration from their popular national songs.

"Popular music will ever stand as the chief and most important contribution to the history and evolution of music.

"In Europe we find three countries which have an exceptional abundance of popular music, i. e., Italy, Spain and Hungary.

"The pleasure that a people derives from its own national music can never be compared with that which a foreign music may produce in it.

"Upon the Hungarian, however, the effect of his national music is so strong that it can be defined a sweet spasm, a torturing sweetness, a painful voluptuousness.

"Is it possible that the popular music, which has so much power and strength of freshness and vitality, might not exercise a greater influence upon the development and evolution of music? Yet I must confess that until now we have derived too little from such a marvelous source, which may be the germ of striking results if properly educated. In fact, Hungary, which has used and taken its inspiration from its popular music more than any other country, has seen a wonderful growth in its national music. The Hungarian national opera, which began only in this century, in 1826, with Ruzsicska, can be called the true emanation of the music of the people; and Erkel, the most celebrated composer of Hungary, and in his country thought of as the true initiator of national opera, has even employed in his work some popular instruments, as the cimbalon and tilinko. I have said that Erkel is the most celebrated Hungarian composer, and I think I am not mistaken. Hungary has given many other great musicians, as Hummel, Heller, Liszt and Goldmark, but none of these can be called a national composer. We cannot find anything national in Hummel's compositions, if we except the Adagio in his A flat sonata, which has a sincere and clear national character. Goldmark only shows in his music the characteristic signs of the German school, and Liszt cannot be classed among the Hungarian composers. He has had no influence upon the evolution of music in his country, nor indeed upon any other country. Of Liszt there remains the echo of the unrivaled executant; and of him it can be said as with Albert Soubies, that he does not belong to any school, and in art he stands alone.

"On the other hand, see how wonderfully Brahms has retained the national character in his Hungarian Dances! And what a monument of perfect reproduction is the grand march 'Rakoczy' in the 'Damnation of Faust'! But Brahms and Berlioz are not two solitary geniuses; they are two great and true geniuses, who have contributed to the evolution of music.

"Hungary has initiated its work in this century and continued it through the names of Ruzsicska, Erkel, Doppler Brothers and Albert François, to Mosony, the most faithful interpreter of the popular sentiment of Hungary. At present many composers are taking their inspiration from

the fascinating music of this strong and generous people, and if they succeed in freeing themselves from the influence of the German school, they can still exercise a great progress in the development of music."

After having spoken of the popular music in general, and of the Hungarian music in particular, Mascagni speaks of the Spanish music, and of the bad condition in which it finds itself.

The influence of the Italian school, he says, has banished every national character from the Spanish music. For the glorious revival of it, however, Pedrell is fighting with a boldness equal to his faith. May victory smile upon him. Spain is awaiting all from him.

Then Mascagni speaks of the admirable melodic creations of Tchaikowsky, Rubinstein, Grieg, Svendsen, and then of the new Russian school.

"It abandons itself to the artifice and system and is delighted in following the strangest combinations rather than the natural and spontaneous inspiration of its genius.

"Why, why has it lost its ideal! But, behold! a sweet and pale figure is standing sad and silent. It is Chopin. Chopin, the greatest lyric of this century. Be silent. He sings * * * He sings the sorrow of his oppressed Poland; but it seems that he sings the sorrow of every nation that is suffering, the sorrow of every bleeding heart. Chopin, Chopin! What a luminous beacon for the Russian school, what a hope for its future in his name! In that name I present the evolution of music in Russia. Russia can and must aspire to a great future for its national music."

It would be impossible to speak even by hints of sacred music; therefore the speaker confines himself within the bounds of the evolution of sacred music in Italy, that offers in this field an interesting and characteristic example of evolution.

"We cannot deny that during this century sacred music has suffered in Italy from indifference.

"Notwithstanding Cherubini's influence, the Italian composers began to write church music in which the signs of the contemporary operatic music were too evident. The mistake continued, was reproduced and enlarged. Pacini, and even Mercadante, were unable to react on the strong current. Some sparkle of vivid light was given by genius, as for instance, Rossini's 'Stabat Mater' and 'Mass.' But the style was always based on the theatrical. Afterward the evolution began. A few willful young men arose with the strong purpose of cutting short the profane invasion and put the Italian sacred music in its former splendor. They fell into another mistake in thinking that they might reach their ideal with the rejuvenation of liturgical music, the Canto Gregoriano and the established tonality.

"Is it evolution to bring back an art to its former times, even if they are the most glorious? * * No. Art needs a continuous stream of new vitality. Art wants the light of creative genius, and among the new reformers there was no genius. The musical expression, in its spontaneous interpretation, must correspond to the feelings of the listeners. Only then it is art, a pure and true emanation of genius; otherwise it is science.

"And Verdi has plainly showed the mistake of the new school of sacred music; and in his free interpretation of the 'Stabat Mater' and 'Te Deum' he has decided the debate between the lifeless doctrine and the creative genius.

"The end of the century, however, has witnessed an important moment of true evolution of sacred music.

"A delicate and timid form has appeared alone and armless to fight for the great ideal; and he has conquered. He has subjugated the crowds, the soul of the people has

trembled and bowed under the mighty breath of his inspiration, and he has gained the palm of victory—Lorenzo Perosi."

Here the speaker returns to the symbolic vision of the century of melody, to the luminous arch stretching from Rossini to Verdi. Rossini's melodrama marked the end of classic music, and it was the root whence arose the so-called romantic melodrama, which is the most splendid glory of this century. And only of this magnificent period Mascagni intends to speak, without yielding to the temptation of the fascinating argument of the old glorious classic art: "Let us forget for a while, the sublime duel between Gluck and Piccini, the divine Mozart's melodrama, the glorious names of Scarlatti, Cimarosa, Paisiello, Cherubini, Spontini, to speak only of the romantic melodrama.

"The field of the modern melodrama is held by two great schools—Italian and German.

"France almost disappears in the great conflict between the two powers, which in this struggle gives to history the most heroic period of artistic evolution. France shows a wonderful group of musicians, but without any closed movement of evolution. Where are Berlioz's followers?

"Berlioz has opened the ways of instrumental music to the world. Berlioz is the creator of a new style of composition, which even to-day seems too modern. Berlioz is a genius who was not understood at his time, and who is not understood in our time; but Berlioz is a genius and his work shall not remain fruitless. I see a group of daring young men that is advancing to the front to fight in his name. Come forth, come forth, young men! Messenger, D'Indy, Leborne, it is late; but Berlioz's art has lost nothing of its power.

"Where are the results of Gounod's work? Does not the great Bizet remain isolated? From them we can arrive to the sentimental Massenet through a group of young and brilliant composers, but they are all distinct and isolated, Italy and Germany, then."

Here Mascagni speaks of the great German composers, until he arrives to the radiant figure of Wagner, to whom he opposes the world of melody, which extends from Rossini to Verdi. The Italian composers show a great continuity of national evolution. But there is an exception.

"In the moment of the full ripeness of the Italian melodrama initiated by Rossini and developed by Bellini, Donizetti, Verdi and Ponchielli, a daring young man appeared before the public, challenging the taste and the habit of the crowd with new forms and new conceptions. His work was the spontaneous creation of his genius. At first, his opera failed in success. But it was living with powerful originality; it returned before the public and triumphed, and for thirty years has ever since triumphed. How many hopes are rising from the name of the bold and genial maestro; with what trepidation art has awaited and still awaits the new opera of Arrigo Boito!

"In Italy they say and write that Germany has almost gained the supremacy over the Italian music. Why should they be alarmed? I don't see anything but the natural period of an ascending moment of musical evolution. The new Italy, the young Italian school, now that it has the opportunity, studies with love the work of Wagner. It studies the Wagnerian form and conception; but it cannot study Wagner's sentiment, the sentiment is in the artist's own blood; it cannot study Wagner's idea, for in art the idea is the spontaneous and unconscious expression of creative genius. And now let us look at Wagner. Born from the germination of the first romantic period, he arose with all the signs of its influence, and in his first

works he was a follower of that romanticism which in France had Meyerbeer as its priest. Wagner was great, but he was not sincere. Afterward his character and his nature led him through different ways, and Wagner's genius shone of its own light and gave to Germany the melodramatic opera. Now, why should we not allow the young Italian school to study the new models? And why do we strive to demonstrate that the lyric theatre of Italy must yield to the German opera?

"Can we convince ourselves that the Italian operas of Rossini, Bellini, &c., have become old? Can genius become old?

"If, on the other hand, it is the form that we want to renew, let our young men alone with their studies; let them fulfill the period of evolution initiated by themselves. And Italy may still have a new melodrama renewed in form, but always Italian, sincerely Italian. Verdi has lived through the whole epoch of the great evolution, and in every period he has left the mark of his genius, remaining always Italian.

"And now, in conclusion, I present my own opinion on the subject:

"No absolute victory is possible for either of the two sides; for no influence, however great it may be, will ever change the nature and character of a people.

"The German opera in its dazzling ascension now appears victorious. But I don't see how it can be developed. Wagner initiated it, and Wagner ended it. It seems impossible to continue the German opera on different basis; and, likewise, it seems impossible that it may be imitated; it would be the profanation of the work of genius. Wagner has completed it; he has made it perfect.

"The Italian school, on the contrary, that now seems declining because the public, dazzled by the light of the reformer, cannot see the ever shining glory of our masters, shall rise again, strengthened by the influence of this period of evolution.

"Italy is awaiting its new genius, and it is coming; Verdi awaits him and will hand to him the unintermittent chain of laurels and flowers which Rossini entrusted to him, and which will be continued through all the coming centuries, to perpetuate the supreme glory of music."

Walter Henry Hall's New Composition.

THE music for a new communion service by Walter Henry Hall will be sung for the first time at the Ascension Day services, Thursday, May 24, at St. James' Protestant Episcopal Church, Madison avenue and Seventy-first street. Mr. Hall is the organist of the church. No tickets of admission will be necessary for this service.

Wolfram's Historical Lecture.

Prof. Johannes Wolfram, of the Cleveland (Ohio) School of Music, will deliver a lecture on "The Troubadors, Minnesingers and Mastersingers, and Their Relation to the Crusades" at the recital hall of the college Friday evening, May 18. The lecture will be illustrated with selections from the Wagner operas. Mrs. B. L. Britton will give a short piano recital before the lecture.

Musical Festival in Gaffney, S. C.

Among the most important soloists engaged for the first annual musical festival, held on May 8 and 9, under the auspices of the Limestone Choral Society, Gaffney, S. C., were Evta Kileski, soprano; Joseph H. Baernstein, bass, and Max Bendix, violinist.



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MANAGER YOUNG RETURNS.

The Extensive Nevada Tour.

PARIS-AMERICAN CONCERTS.

MANAGER CHARLES L. YOUNG returned to this city a few days ago, after having completed the last booking for the Nevada Concert Company, with Louis Blumenberg, 'cellist, and Seldon Pratt, pianist. Mr. Young, in discussing the matter, said:

"We have given, with the closing of the season to-morrow in Cleveland, Ohio, ninety-three concerts, starting out in December with the West and the far West until we reached the Coast, then coming East by the Northern Pacific as far as the Mississippi, thence through the West, South to Georgia and Florida, and West again to Texas, and now back East through Missouri, Illinois, Indiana, &c. Madame Nevada created enthusiasm in every place and drew large audiences, while the 'cello playing of Mr. Blumenberg was one of the great features of the tour. The paper has published many of the articles from the cities in which they have appeared, which show the enthusiasm created and the artistic results of their concerts.

"I have a project to place Mme. Nevada in a quartet opera for next season, with other excellent artists, for the purpose of visiting cities where operas are not given. I propose to perfect this organization within a few weeks.

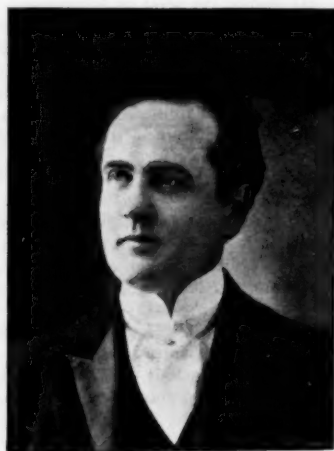
"During my absence certain malicious persons spread some reports regarding my affairs. I am very sorry that such things occur, but I am in business here, and if anyone finds that there are any claims against me which need adjustment, I shall always be pleased to see the persons and discuss the subject. I conduct my business in a straightforward, direct manner; I endeavor to the utmost to keep my promises and fulfill my agreements; if I can't book some artists it is generally due to the fact that no one else can book them, because they can't be booked. Those artists who have merit and standing, as, for example, Nevada and Blumenberg and Mr. Pratt, why there is no difficulty in placing them, and there has been no difficulty in placing others on my list. If I have an artist, and he or she sings and fails to please the critics, particularly here in New York, why it becomes a difficult matter for me to book such artists; but I am always ready to show the result of hard work, the expenditures that I enter into, the advertising that I give, and the strength of the name of the bureau of which I am at the head, which carries great weight with it when artists are associated with it; and for these reasons it seems to me out of place that I should in any way be criticised in such a manner as has reached my ears.

"I have my business in my own name; there are no judgments against me; I am not doing business in my wife's name or under an assumed name of a bureau. I don't sign contracts that are not alive because of a signature which cannot be enforced before the courts. My contracts are signed with my name, and it is my own business which I conduct. I make these statements because information has reached me from various sources that certain persons who are engaged in the same line in which I am have used my name in a manner which calls for serious consideration in the future. I have no suits at hand. I know of no one who has in any way found fault with me, except a few artists who should find fault with the fact that they cannot succeed themselves. This happens to all managers. It is doubtful if more than half of the artists of any bureau ever can succeed. A great many people believe that they are artistic, when, as a matter of fact, they have not completed their studies and do not possess the proper finish to go before the public. Other artists again have been before the

public too long and have lost control of their gifts, and it is difficult to place them, although they insist upon being pushed; but as these matters occur in every musical bureau, as will be seen from the list of the artists they publish and from the subsequent engagements those artists receive—some of which are very limited—it is plain that the same state of affairs exists all over the world. As far as my own business is concerned, I reiterate that I do business before the world in my own name, as the proprietor and owner of it, and I have just completed one of the most successful concert tours that has ever taken place, together with a great many other things in the musical line.

Americans in Paris.

"You may have seen in the *Herald* of last Friday an article* on the subject of concerts in Paris of American artists, that I am to give. I have completed arrangements to show the people in Paris and the European critics who assemble there during the Exposition what can be done by American artists who have been educated here in this country, and who cannot secure a hearing under the right auspices on account of the conditions which seem perma-



CHARLES L. YOUNG.

nent, at least for the present. I have worked very hard for American artists and I am identified with them thoroughly. I propose to take these artists, whose names I am not prepared to mention yet, to the Paris Exposition during its height, and in a concert hall which I have secured there, give them the opportunity to sing select classical programs of all kinds, and also play compositions of various schools to illustrate exactly what can be done by Americans. Sousa's great success at the Exposition is an indication that the people who assemble there are cosmopolitan and are not prejudiced in their principles and judgments regarding musicians, on account of their nationality. The Sousa institution is thoroughly American, having been bred upon American soil and developed here, and it has made a tremendous success. Now, I am going to see whether some of these Americans, under my management, cannot do the same, and illustrate what we are doing in America in vocal and instrumental music, in case of the individual unit.

"I have not entirely closed the list, and there are some few artists left that I would like to take, but on the general principle that if you indicate in advance what this is, unnecessary difficulties will be created, I refrain from giv-

*American Concerts in Paris.

Charles L. Young has a scheme on foot to give one or two American concerts in Paris this summer. His idea is to afford some singers who are well known on this side of the ocean a long looked for opportunity to be heard in Europe. The hall for the concerts is already bespoken, and Mr. Young said yesterday that some of the singers had been decided upon, but not all. He preferred to give no names until the list was completed. Besides the singers, he will take a pianist and possibly a violinist with him.

ing any names at this moment. At the proper time *THE MUSICAL COURIER* will publish the list and the programs and the project in full. I intended to leave here on the 23d on the St. Louis, on which steamer Mme. Nevada and her suite will leave here for Europe; but instead of that I shall send someone to do some preliminary work which is necessary for several months to come, and I shall later accompany the artists myself when they go to Paris.

"I shall also have a number of concert enterprises on the road next season, and expect to do a larger business with my bureau than ever before, my European connections giving me opportunities such as have not existed heretofore. Finally, I would give a slight intimation to certain persons who are using my name in a manner that is dangerous, and I shall certainly take refuge under that protection which the law gives under such circumstances. There are no suits pending against me; I don't know of any claims that exist that cannot be adjusted in a few moments if there are such claims, but I know of none. I am too busy to pay any attention to idle gossip."

Mr. Young has secured the Metropolitan Opera House for the Sunday nights of October 28 and November 4 for two grand orchestral concerts, at which a number of his new artists for the coming season will appear.

Frederic Mariner May Recitals.



On Tuesday evening, May 8, occurred the first of Mr. Mariner's annual May recitals.

Miss Charlotte Cole was the pupil who played the program, having the assistance of Miss Evelyn D. Fogg, contralto.

The Recital Hall of the Virgil Piano School was handsomely decorated by Cole, the florist, of Jersey City, especially for his daughter, who has been a pupil of Mr. Mariner for the past three years.

From year to year Miss Cole shows a very marked improvement and proved on this occasion more than ever that Mr. Mariner makes public players who play. Her numbers were all especially adapted to her style and gave evident enjoyment to the large and fashionable audience present. Encore followed encore, and a more appreciative audience is seldom seen. Miss Cole responded with two encore pieces during the evening.

Miss Cole shows most excellent training, having a technique sufficient for all ordinary requirements. No selection on her program apparently offered her any difficulties technically, and musically she did many very dainty, enjoyable things that proved her playing ability. In all her heavy chord work a firmness of tone was observed. Cadenzas and all scale work in general were tossed off in a charmingly light hearted manner most enjoyable and with a legato style of playing that was almost professional.

A Bendel number and the Schumann "Slumber Song" gave her excellent opportunities for singing tones and trilled effects that were made the most of, and a proof of her control over her audience was the utter stillness that prevailed during these numbers.

The Schumann "Hunting Song" deserves special mention; also the valse de concert "Florence," by Emil Liebling, with which Miss Cole ended her program.

Miss Fogg, in her two numbers with encores, made a charming picture, and displayed a voice of true contralto quality. Had her selections been of a brighter and more pleasing variety, no trace of her evident nervousness would have been apparent.

Cantor Stark at Temple Emanu-El.

Cantor E. J. Stark, of San Francisco, who is now sojourning in this city, officiated last Friday evening and Saturday morning at the Temple Emanu-El. This invitation was extended to him by the board of directors. Mr. Stark's fine baritone voice and his artistic singing delighted the congregation. Mr. Stark will return to San Francisco on May 22.



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MR. A. Y. CORNELL, Tenor.

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STUDIO:

51 East 64th Street, New York.

Richard Henry Warren's "Phyllis."

THE Strollers' Club spring theatricals this year took the form of an American romantic opera, on an American book, by an American librettist, the music by an American musician, the participants Americans, presented in a famed hotel, owned by a family who made their money in America.

American operas, so called, have been written galore. They are really of the Strauss-Suppe-Gence type, comic operetta, with dialogue. But in this opera of the well-known "Harry" Warren, whose reputation rests mainly on his direction of the music at St. Bartholomew's P. E. Church, known among music men as "the church that Vanderb(u)lff," we have a serious composition worthy of utmost respect.

Where in the world did this church musician get his stagecraft talent? Where did this choirmaster, the music of whose choir is famous as the grandest to be heard in America, where did he get his orchestration experience? Where did he get his conductor talent, or better, routine? All these, and similar questions, have been on the lips of thousands the past week, and it is natural it should be so.

Richard Henry Warren, the son of George William Warren, so long organist of St. Thomas', has in his comparatively short life composed an opera or two ere this. One had a run of six months, and he has conducted an operatic organization "on the road." He studied instrumentation with the highest authorities in Paris, and his technic in this is great. So it will be seen his "Phyllis" is in the line of previous experience, though not generally known. On the opening night the "Indian Dance" got an encore. No special music had been provided, so this practical composer and orchestral writer next day wrote the music for the encore, and it was used the rest of the week. This "writing music" is all very easy, as long as it means simply for the piano, but when it comes to writing an orchestral score—ah! that's another thing, good sirs!

To come to the consideration of the subject on hand, let it be said that Warren, handicapped by a text of no special import, has yet written music of note; music that is neither "churchly"—why should it be?—nor vulgar. The latter he could not if he would.

The Overture in C has a lovely melody for French horn, a valse-like movement, and shows the hand of a master in orchestration; it is followed by a "Sailors' Chorus" that has appropriate character. Indeed, throughout it is a characteristic that the music suits the word picture. The "Maidens' Chorus," "Captain's Song," the solo by Mrs. Warren, who is a natural actress; the latter most effectively sung, with wonderfully distinct enunciation, and the "Planters' Chorus," all these have a distinct purpose and place in the musical picture. The song for tenor, "Tobacco Song," has the right ring, and Frederika's song, "The Man I Love," with the hornpipe following, caught the house. Then the "Good Night Chorus" has beauty, both melodically and harmonically, and the "Silver Moon" solo was one of the gems of the evening. The "Love Scene," the "Serenade," with the mandolin imitation in the orchestra, and finally the unique "Indian Dance," with its Chinese drum, xylophone, the treatment of the violin bows, &c., all these show the composer to be alive to the special expression of the moment. There is a topical song, with dance, a "Wedding Chimes," chorus in C, and a "Spinning Wheel" solo for Phyllis, the violins on sordino, which is all effective. Notably did Miss Miner sing the last mentioned well, her trill and high D producing instant effect. The "Country Dance" and a dramatic chorus in E flat follow, and are superior specimens of instrumental and part writing. The finale, in C, is a vigorous, brilliant ensemble, and in this Warren turns loose all imaginable sounds.

The cast was as follows:

Phyllis West, an orphan.....Miss Martha Miner
Sarah Turner, a young widow.....Mrs. Warren
Frederika, left over from last sale.....Miss Grace Hornby
Lina.....Miss Gertrude S. Roberts

Jane.....Miss Jeannette Judson
Patience.....Miss Anna Slade
Geoffrey Dale, a wealthy young tobacco planter.....Mackenzie Gordon
(Excepting on Tuesday night, when the part will be played by James R. Cooper.)

Captain Long.....Robert Hosea, Jr.
Samuel Argall, Deputy Governor of Virginia.....George M. D. Kelly
Simon, his body-servant.....W. R. Delehanty
Tom Buckingham, on a special mission.....Robert J. Webb
Incidental to Act I. will be a hornpipe by Louis Fitzgerald, Jr.
Incidental to Act II. there will be a war dance of American Indians by

Otho Cushing, Leader. Louis Fitzgerald, Jr., Leader,
Arthur Davis Benson, Lawrence Mortimer,
Walter Fairman Dyett, J. Gerald Benard,
James Hadford Brookfield, Braxton, Grigsby,
C. Arthur Richards, Arthur David Benson,
George Sheldon, Indian Chief.

Indian dance created by Louis Fitzgerald Jr.
David Thompson, a bashful swain, Samuel McNutt Ross; John Sprat, Charles Geckie; The Recording Clerk, Robert D. Brown; The Minister, Sydney L. Smith; Maidens by Miss Beatrice Curtiss, Miss Louise Irwin, Miss Lottie Lesser, Miss Elizabeth Loughlin, Miss Alice Marion, Miss Jeannette McGie, Miss Juanita Miller, Miss Louise Muller, Miss L. M. Sketchley, Miss Amelia Spengler, Miss Bertha Baust, Mrs. Watts D. Gardner, Miss J. Brasse, Miss Myrtle Eckley, Miss Lillian Morse, Miss Alvina Muller, Miss Nelle I. Miner; Married Women by Miss Ida May Ryerson, Mrs. S. Y. Couldock, Miss Isabelle Roorbach, Mrs. F. W. Smythe, Miss Esther Owen, Miss Minta Z. Phillips, Mrs. L. H. Bell, Miss Helen Budd, Miss Sallie Bienenfeld; Boatswain, Percy Melville; Midshipman, J. L. Menhinick; Sailors by R. Wilkin, D. N. Maxon, G. Bristed, N. W. Doyle, H. H. Kennedy; Planters by R. A. Drury, Jeffrey Farrell, H. D. Johnson, Travis Marsh, O. C. Phillips, Wyatt E. Barnes, A. M. Lahey, F. W. Robinson, T. Spratt.

Act I.—Deck of the sailing vessel Swallow. The arrival at Jamestown. Act II.—In the woods before Sarah Turner's cabin. (The following day.) Place: Virginia. Time: 1641.

Orchestra of thirty under direction of Richard Henry Warren. Franz Kaltenborn, concert master. Miss Elizabeth Strauss, assistant to conductor. Stage manager, Charles E. Greene. General dances arranged by Sam. W. Marion.

Newspaper comment is worthy of reproduction, as marking an important event in the annals of American music, one which future historians will chronicle:

The presence of the Metropolitan doorkeeper and ushers at the Waldorf-Astoria Theatre last night gave an air of grand opera at the outset to the first performance of "Phyllis" by the Strollers. The scenery, moreover, was rather better than it usually is at the Metropolitan. The crowded audience contained a large fashionable element, and society was represented on the stage, too. It was by amateurs, chiefly, that Richard Henry Warren's new operetta was sung and acted, for which reason allowances have to be made. The music suffered less than the libretto, which is weak in itself, while the lines too often were indistinctly spoken. The cast included Mackenzie Gordon, whose delightful tenor voice was much enjoyed. Others who contributed to the success of the performance were Mesdames Miner, Hornby, Warren and Mr. Hosea. Mr. Warren himself presided over the performance, and this secured the right musical atmosphere. His score is the work of a trained musician, has several excellent solo numbers, some beautiful and effective choruses, and is, on the whole, quite above the average operetta produced here.—The Evening Post.

As an organist and a musician of scholarly attainments, Mr. Warren is so widely known that it has often caused remark that he should never have succeeded in getting an opera upon the professional stage.

The score of "Phyllis" has been finely orchestrated and contains some delightful part songs, but it is lacking in melody, and the swing and dash which are quite as necessary to the success of a romantic as they are to a strictly comic opera were not to be found in it. The solo with which the first act closes is charming, and last night Mackenzie Gordon sang it divinely. Few light operas have ever had the advantage of so many charming voices to interpret them, but, on the other hand, few librettos have ever been handicapped by a worse lot of actors to interpret. Mrs. K. H. Warren was one of the few amateurs in the cast who could act as well as sing.

Miss Martha Miner sang deliciously and Miss Hornby and Robert Hosea threw themselves into their work with a good deal of enthusiasm.—The Evening Sun.

The story ran along smoothly and the orchestration was very brilliant at times.

"Worthy of Sousa," was heard on several sides, after the Captain's song in the first act. The Captain (Robert Hosea, Jr., &c.) claimed a large share of the honors, by the way. There was a dash and manliness in his acting and singing that would insure him a pedestal in the affections of the matinee girl should he care to claim same.

Miss Martha Miner sang the title role and showed good stage training. Her voice was rich and full and she had to sing each solo twice. Mackenzie Gordon was a good stage lover and sang to the moon with the proper and regulation earnestness.

Miss Grace Hornby and Robert J. Webb held up the comedy side of the affair and made a hit in the topical song. The verse calling attention to Dewey's gift of the house to his wife, and suggesting that he might give her the White House if he had a chance, caused a great deal of good-natured laughter.

Mrs. Warren was a fascinating widow who won the doughty Captain. George D. Kelly was the peppery Governor; Miss Anna Slade a statuesque Patience; Miss Gertrude Roberts and Miss Jeannette Judson made much of several parts.

The house was filled. Most of the six hundred patronesses were present.—The Evening Telegram.

Incidental to act I, Louis Fitzgerald, Jr., danced a hornpipe, and in act II. was introduced an Indian war dance given by a number of young men, led by Otho Cushing and Louis Fitzgerald, Jr., and which was arranged by Mr. Fitzgerald. Both of these were extremely effective. The opera itself is a creditable musical effort. It has some good choruses, an excellent topical song, "It's a Subject that Is Worth a Moment's Thought," and which, sung by Miss Grace Hornby as Frederika and Robert J. Webb as Tom Buckingham, brought down the house.

The best work was done by Miss Martha Miner, Mackenzie Gordon, Miss Grace Hornby and George M. D. Kelly. Miss Miner, who has a clear and fresh soprano voice of good quality, and who is known on the oratorio and concert stage, sang a somewhat florid aria in the last act very well. Mr. Gordon's sweet and sympathetic tenor voice was heard to good effect in several solos and two or three duets. Miss Grace Hornby danced very gracefully, and did the best comic work of the evening. The choruses, made up of fresh young voices, were well trained.—New York Times.

The score is by Richard Henry Warren. It includes a great many snatches of pretty melody and several gems in the form of unaccompanied ensemble numbers. The orchestration is ambitious, and not always fortunately so, but it isn't for criticism on such a point that the pretty ball room theatre in Thirty-fourth street will be filled these evenings and afternoons.

Miss Martha Miner's flexible soprano is a delight in the leading role, and Mackenzie Gordon's beautiful tenor is heard to advantage in the opposite male part. Mrs. Warren, Miss Grace Hornby, Miss Anna Slade, Robert Hosea, Jr., and George M. D. Kelly are all vocally eloquent, while Louis Fitzgerald, Jr., in a graceful version of the sailor's hornpipe, shows that it is not all of light opera to merely sing.—The World.

With a better book the operetta of "Phyllis," produced by the Strollers at the Waldorf-Astoria last evening, would be both attractive and pleasing. The score, by Richard Henry Warren, is well written, with good harmonic effects, ingenious in orchestral device in the modern mode, and striking in the ensembles.

Mr. Warren is primarily an ecclesiastical composer, and his music is never worldly. It is deficient in virility. Still it has refinement, and the numbers specified have a distinct charm. But the book is hopeless. There is no backbone to the tale told, no action, no positive characterization.

The honors of the performance were earned by Mackenzie Gordon, whose exquisite tenor voice was heard with delight; by Robert Hosea, Jr., whose baritone voice has body and quality; by Miss Martha Miner, who sings with assurance and authority, and by Miss Grace Hornby, who has the comedy faculty well developed, who is an expert in the knack of making a topical song effective, and who dances nimbly and gracefully.

The choruses were enthusiastically sung, and the orchestra was well conducted by the composer.—The Evening World.

Both "Phyllis" and the manner of its performance are clever. The story, the main incident of which is based on the same historic episode as "To Have and to Hold," is told in a clear, straightforward way, and not without wit.

Mr. Warren's score has much of interest. There is a good song in praise of tobacco, and in the finale of the first act—a moonlight scene—a beautifully scored chorus, with a dainty interlude leading over to a sentimental tenor solo. With this, in a rather original and effective way, the act closes.

Miss Martha Miner, the Phyllis, sang her solos well, and was especially effective in some dramatic phrases in the first act. In fact, the entire cast, which, besides those mentioned, included Mrs. Warren, Miss Grace Hornby, Miss Gertrude S. Roberts, Miss Jeannette Judson, Miss Anna Slade, Robert Hosea, Jr., George M. D. Kelly, W. R. Delehanty and Robert J. Webb, deserves commendation. Indeed, Miss Hornby's and Mr. Webb's topical song and dance, in act second, was one of the features of the performance.

After the performance and as the audience was leaving the Columbia men who took part in the opera gathered on the stage and gave the familiar Columbia cheer for Mr. Warren, who is a graduate of the college. Though the curtains were drawn, many of the audience stopped and added their applause to the cheers.—The Herald.

With Mr. Warren's score, the case is different. He is a professional musician, and there was ample evidence of that in his work. It cannot be said that any of the numbers disclosed a strongly marked melodic gift or theatrical material that was interesting or promising. But his workmanship was extremely neat, his orchestration excellent and the finish of his writing always noticeable.

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He selected appropriately English models for his style, and they were deficient chiefly in variety and veracity. But his share in the composition was extremely creditable, and music not nearly so meritorious has frequently been presented under much more pretentious circumstances. It must be kept in mind that his interpreters on the stage were for the most part amateurs.

The musical honors went chiefly to Mackenzie Gordon, Robert Hosea and Martha Miner. The beautiful quality of Mr. Gordon's voice is always a delight. Mr. Hosea is an excellent bass, and Martha Miner has a rich soprano. There were no dramatic honors for anybody, as in this respect the performance fell below the standard of its predecessor. The scenery would have been a credit to any regular theatre, and the performance moved promptly. * * *

As a matter of fact, there has been many a so-called operetta presented here by professionals with considerable success which would not compare favorably with this effort of Messrs. Laidlaw and Warren, in book or in music, and of the faults that were to be found many of them will disappear when the members of the cast have thrown off nervousness. * * *

Mr. Warren's music is much more successful than the book, but in a general way what comment applies to the one applies to the other. He has taken his work a little too seriously. He lacks sparkle, vivacity, variety and characterization, and a little more tunefulness would not go amiss. He is a clever writer, and his music is put together in a musicianly fashion. He has done a good deal with his orchestra, almost too much at times, for the voices of the singers often stopped short at the footlights and refused to go further. There is not much distinction of melody in the music, but there is little coarseness or vulgarity, and in three or four numbers Mr. Warren has written things that were decidedly catchy, notably the opening sailors' chorus, none the worse because it was strongly reminiscent of the song of the apprentices in "Die Meistersinger," the smoking song for tenor and male chorus, the opening chorus of the second act, and a serenade. * * *

Marie Stoddart Delights Brooklyn.

MISS MARIE STODDART, another Saenger pupil, is making progress as a concert singer. The young artist recently sang in Brooklyn, where she received much praise for her voice and style.

The following extracts are from reports in the Brooklyn papers:

Miss Stoddart, the soprano soloist, hails from Philadelphia, and made her first bow before a Brooklyn audience. Her program numbers were an aria from Gounod's "Queen of Sheba" and two songs. She was recalled and sang two charming encores. The audience was evidently prepared to be pleased with the young singer, and there was no reason for disappointment. She sang with a frankness of manner and genuineness of intention that won the respect and admiration of her hearers. She is the possessor of a real soprano voice of good range, and although some of her middle and lower tones have yet to be developed, her high tones are pure in quality and not forced.—Brooklyn Times.

The vocal soloist of the evening was Miss Marie Stoddart, who has a voice of remarkable sweetness. Her numbers were Gounod's grand aria from the "Queen of Sheba," Van der Stucken's "O, Come With Me" and Hawley's "Awake to Love." The audience applauded her efforts heartily.—Brooklyn Daily Eagle.

Miss Stoddart's sweet manner won her applause even before her beautifully modulated soprano voice had earned its way with the audience.—Brooklyn Edition New York World.

She has a clear soprano, rich in tone, well placed, well delivered and of good range.—Standard Union.

A. K. Virgil's Lecture and Piano Recital.

A. K. VIRGIL will deliver a lecture at Association Hall, Brooklyn, Thursday evening, May 17, in conjunction with a piano recital by the pupils of the Clavier Company Piano School. The pupils who will play are Miss Florence Dodd, Mrs. Blanche F. Whitaker, Miss Winnifred Willett, Miss Bertha M. Hoberg and John Revarer.

The Bach Singers.

Theodor Björkstén Conductor.

THAT there is need for this society the past season has demonstrated. It is also evident that the artistic career of such a society cannot be entrusted to any or every body. It takes just such Bach enthusiasts as Theodor Björkstén and C. B. Chilton to develop the cult. Björkstén is by nature and study fitted for just this work. As a conductor having had little experience, he is by natural bent, however, a leader—and the season just past has shown that New York may bend their eyes on this man as a coming conductor.

It was at first hard work to arouse interest, but general encouragement came because of persistent and well directed effort, until now, when success has come, the interest is general.

THE MUSICAL COURIER, therefore, voices with the daily press appreciation of the season's work, and looks to the next for a substantial recognition of the work of Conductor Björkstén and his chorus.

In the interest of this Bach cult this paper takes pleasure in inserting excerpts from the leading papers, as evidence

art in such an exalted phase. * * * The singing of the chorus was excellent. It was well trained, and the quality of the voices is good.—New York Sun, February 14, 1900.

The treasure house of Bach is, so far as the general public is concerned, unexplored, and the Bach Singers may have the privilege of making us acquainted with many buried gems. * * * The "Sanctus" pleased the audience so much that it had to be repeated, a compliment not often paid to music of this character. * * * There was a large audience at the initial concert, and the applause was genuine and plentiful.—New York Times, February 14, 1900.

Mr. Björkstén's choir of twenty singers also acquitted itself creditably of its task on the whole—a task often of incredible difficulty. * * * It takes enthusiasm, daring and hard work to get at these treasures, but they are bound to be brought to light, and every pioneer deserves the most cordial encouragement. Theodor Björkstén is such a pioneer. * * * There was abundant applause, two numbers being redemanded imperatively.—New York Evening Post, February 14, 1900.

Any performers who will come bearing Bach to a public that hears all too little of his music have disarmed criticism in advance.—New York Evening Sun, February 14, 1900.

The conductor, Theodor Björkstén, had evidently worked hard with his forces, and the results were excellent. * * * The difficult "Sanctus" that followed they also gave well, thoroughly deserving the encore it called forth. * * * The Bach Singers deserve the thanks of all music lovers for disclosing the treasure house of the composer whose fate it is—happy or unhappy, as you choose to look at it—to remain caviar to the general public.—The Jewish Messenger, February 16, 1900.

The chorus, which has a good, fresh, ample tone, was the interesting feature. It has been well trained by Mr. Björkstén, and sang well.—New York World, February 14, 1900.

SECOND CONCERT, APRIL 26, 1900.

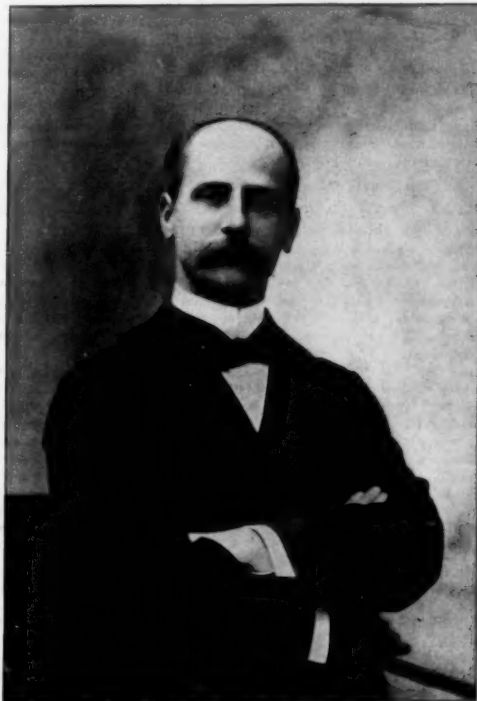
The second concert of the Bach Singers on Thursday evening of last week was full of merit and promise. The program was well selected and well arranged. * * *

For the intelligent music lover there is unbounded delight in the performance of Bach's music. The melodic beauty and the mastery of polyphony contained in two of the cantatas from which excerpts were played on this occasion—those for the first and third Sundays after Easter—make them most impressive. These works are so difficult to sing, they are so far beyond the abilities of most choirs, they require so much study of an enthusiastic sort that it is a rare occurrence for them to be taken from the library to the concert hall. The Bach Singers have a noble mission.—New York World, April 29, 1900.

The music of this little cantata (the "Coffee Cantata") bustles merrily along, and its performance last night was genuinely enjoyed by the audience. * * * Theodor Björkstén, the conductor of the Singers, sang the tenor recitatives well. * * * The program, as a whole, was much more interesting than that of the first concert, and the chorus sang with better effect. Its best work was heard in the "Halt im Gedächtnis." Mr. Björkstén conducted last night with more skill and with better general results than at the first concert. The Bach Singers may be congratulated on the progress made in their first season.—The Times, April 27, 1900.

The Bach Singers close their first season with a record of having introduced to this public considerable excellent music, which would otherwise not have been heard. * * * The choir sang very well, and Mr. Björkstén had singers and orchestra under firm control. Among the excerpts from the cantatas sung were three fine chorals, and the chorals of Bach, when well sung, are invariably inspiring. The so-called "Coffee Cantata" is of a decidedly merry mood. David Bispham was the father, and he caught the scolding spirit of the music admirably. Mr. Björkstén, the director of the Bach Singers, proved his versatility and musicianship by singing excellently the tenor narrative. Miss Elizabeth Davies essayed the role of the daughter; her voice is of good quality and ample volume. She was in high favor with the audience.—The Concert-Goer, April 28, 1900.

The admirable purposes of the organization were explained and praised at the time of its first appearance in January. It is devoted to reviving the less familiar works of Johann Sebastian Bach, which are heard rarely nowadays, although they are so highly deserving



THEODOR BJÖRKSTÉN.

of the importance the movement has assumed, and all certifying to the success of the first season. It is well that the country at large should know of this encouragement for the purity of chorus music thus extending over all the land.

FIRST CONCERT, FEBRUARY 13, 1900.

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of frequent performance in communities that cultivate the best and noblest in music.

The program was admirably arranged and not one of the numbers failed in its purpose. The execution of the music showed a marked improvement over the first concert, for the chorus sang with greater precision and finish, and the orchestra acquitted itself with greater credit. Elizabeth Davies, who sang Lieschen's two arias in the "Coffee Cantata," revealed a clear soprano voice of agreeable quality and the results of artistic training. The entire concert in plan and accomplishment was full of promise for the future of the society. —The Sun, April 27, 1900.

Theodor Björkstén has opened up a new source of enjoyment to music lovers. The very many Bach cantatas have heretofore been sealed books to concert-goers, partly because of their difficulty and partly because of the natural disposition of professional musicians to run in grooves. These cantatas, though written in the eighteenth century, are for the most part actual novelties, many, indeed, having only recently been printed for the first time in Breitkopf & Härtel's "Gesamtausgabe." Mr. Björkstén's favorite amusement is to pore over these treasures. When he has found something particularly fine he marks it for future performance. He has a band of devoted singers who put their whole attention and souls into their task, and the result, as far as the audience is concerned, is an amount of applause which would astonish those who fancy that Bach is for dry intellectual contemplation only.

Last night's concert at Mendelssohn Hall included excerpts from four cantatas—"O Ewigkeit du Donnerwort," "Weinen, Klagen," "Halt im Gedächtnis Jesum Christ," and the "Coffee Cantata." The "Sanctus" from the second of these was repeated from the first concert by request, and was again sung with remarkable choral virtuosity. The choristers were also heard to advantage in the stately chorals. In the "Coffee Cantata," the story of which has already been told in this column, Mr. Björkstén himself took the tenor narrative very successfully. The soprano and the tenor (in the trio) were sung by Miss Elizabeth Davies and Selden Marvin, while Mr. Bishop simply covered himself with glory in the bass solos of the several arias. It was altogether an enjoyable concert, and promises well for the society's future.—Evening Post, April 27, 1900.

The work of the chorus deserves commendation, being marked by care in shading and a judicious accentuation of the important phrases in Bach's complicated polyphony.—Commercial Advertiser, April 27, 1900.

* * * The two dozen ladies and gentlemen who form the chorus had evidently given themselves to the most careful study for this concert, and the result was an ample requital. The intonation was very pure, in general, and the shading varied. In the first chorus, especially, "Sorrow, weeping," &c., the dynamic effects were beautiful and characteristic. It is further apparent that Mr. Björkstén, the director, is trying to put the life and movement demanded into the tempi. * * *

That the Bach Singers are devoted, soul and body, to the work one can not only hear but see, and this second concert proves their honest aspiration to improve constantly.

* * * The conductor himself sang one of the recitatives, and very ably indeed.—New York Staats Zeitung.

Holmes Cowper.

JUDGING by the following press notices it is evident that Holmes Cowper is quickly taking a place among the foremost tenors:

Mr. Cowper, the tenor, sang effectively, artistically, and, above all, sympathetically.—Pioneer, St. Paul, April 22, 1900.

Mr. Cowper's voice is delightfully sympathetic. Mr. Cowper chose to make his first appearance in a wonderful masterpiece, a recitative and aria from Handel's "Judas Maccabeus," in which the expressive quality of his voice found outlet. His song group was beautiful; the blending of the tender reading and song harmonies were splendid examples of ballad comprehension.—Progress, Minneapolis, April 21, 1900.

His voice is lyric of very sweet quality.—Times, Minneapolis, April 19, 1900.

Mr. Cowper has a beautiful tenor voice. He was warmly applauded.—Tribune, Minneapolis, April 19, 1900.

Enough cannot be said in praise of the tenor, Holmes Cowper, who sang in so natural, easy and graceful a manner and with such a marvelous sweetness of tone and beauty of expression, that one sincerely regretted the limitations of this role. The beautiful "Rend Your Hearts and Not Your Garments" immediately won him favor with the audience.—Daily Herald, St. Joseph, Mo., April 29, 1900.

Then Mr. Cowper sang the tenor solo, "Cujus Animam." He has a mellow tenor voice of wide range. The high notes are apparently reached with ease, and with none of the harshness which is apt to creep into these tones. The smoothness and ease with which the difficult passages were rendered were pleasing features.—Republican-Register, Galesburg, March 17, 1900.

Mr. Cowper then gave an aria by Coleridge-Taylor, "Onaway! Awake." Mr. Cowper has a sweet, clear voice, splendidly trained and artistically used, leaving a most pleasant impression.—Evening Mail, Galesburg, March 17, 1900.

Mme. Florenza d'Arona on Voice Placement.

MME. FLORENZA D'ARONA, the eminent vocal teacher, of Paris, has contributed to the columns of THE MUSICAL COURIER the following instructive article:

The voice should be placed before classified. It cannot always be correctly judged before it is in its right setting. The qualities the ignorant or badly taught pupil brings to a teacher's ears are, nine times out of ten, borrowed from muscles that have no right to be used in singing; therefore, not the qualities to be relied upon as indicative of the true natural voice. The unnatural, the illogical, the impure must be eliminated, then we can see the voice in its true environment.

To cover up strained or feeble tones with sentimental taste, or flood the voice with emotional feeling it is in no condition to stand, means vocal death.

If the general public only knew the muscular contortions going on to produce the voice it delights to listen to, how many singers would be allowed to thus torture themselves, if, by so doing, the audience was tortured too? But it does not know, and if the crude work is covered up and well varnished, it does not seek to know further, and why should it?

People go to hear singers for the pleasure they derive, and as they are only acquainted with outside finish, it is nothing to them what is done, or left undone, in order to make effects. Taken after a year or two, the singer is heard of no more; it is nothing to them. Another takes his or her place, and if for a short or a long time, it matters little, for there are always plenty to take one's place. And so it goes. This state of affairs ought to fill every would-be singer with reflection, and prove conclusively that no one can give a public what it wants with a voice every which way, never adjusted to where a tone can be absolutely depended upon at all times, and that with such a state of affairs the inevitable result must be collapse.

Voice placement is self-preservation. When the location of each tone is understood and has become easily accessible, and the tone itself has become free so as to seek protection and certainty there against the demands made upon it by faithful portrayals of the ideas of a composer, then it is safe to array it in any dress which will please a public, American, English, French, German, Italian, &c. The placed voice in its naked beauty is perfect. Style and finish is but a national dress which the artist can put on and off at will. A voice not placed can wear but one dress, and can only appear to advantage in the style of that dress or be a success where that style is admired. The singer's taste may have developed tones which to many unfortunates (perhaps, however, they may be congratulated) sound beautiful, but beauty, even if all of one kind, is monotonous, and anything may be forgiven but monotony.

Now I want to say a few words to would-be critics. Critics are almost invariably ignorant of the subject they essay to criticize, or else are narrow and one sided. Those who know the most, are more often charitable, for they appreciate the difficulties conquered and yet to conquer. Teachers who have arrived at some truth or truths often contort them into a hobby, and daily concentration on their pupils' faults makes them supersensitive, so that on listening to artists they rivet their attention upon these particular truths, and if they do not find them they quickly jump to conclusions and form adverse judgments.

It must be remarked, that strict methodical rules belong to the studio work only. That which would be death to the voice in the studio, with the full fledged experienced artist may be played with at will. If the professional's voice is really placed, he or she is safe to resort to anything which will produce the effect desired. No fear of ruining the voice, for what is done in appearance is not done in reality. It is just to be in this position—where every quality is right if understood—that the voice must be strung, tone by tone, upon its metal wire of security.

Listening to artists can never teach a student voice placement, for the reasons just explained. After the voice is

placed, they can learn immeasurably from them. No artist will leave the able critic in doubt as to his or her tone security (placement), and while coloring it in beauty, or ugliness, as the idea or sentiment may suggest, there are places where the best possible tonal loveliness must take precedence of all others, and it is a poor critic who judges the voice itself by its truthful rendering of an ugly expression or character.

Unfortunately few of the present day give to words the clothing they require. Some, because they fear to be misjudged; some, because not having their tones secure, dare not deviate from their accustomed manner of producing them; and some, singing mechanically correct, often possess analytical temperaments that will not permit an indulgence in the colors of feeling; therefore, give us the pure, cold, crystal tones, beautiful only as contrasts, or when given upon heights above the region of feeling.

Feeling we must have, and, when present, it must be put aside during the mechanical work of voice placement that it may pour forth with double intensity, once the tones are adjusted, and free to respond to the faintest nuance of our musical conception.

FLORENZA D'ARONA.

"Lohengrin" in English.

A Performance at the American Theatre by the Castle Square Opera Company.

LAST Friday evening a representative of THE MUSICAL COURIER went to the American Theatre to witness the performance of Wagner's opera "Lohengrin," sung in English by members of the Castle Square Opera Company. The musical public of New York, as well as a considerable portion of the unmusical public, know by this time the record made by the Castle Square Opera Company. Some highly creditable performances of operatic masterpieces have been given by members of this company, and in justice to the musical public it must be stated that some unhappy efforts have resulted from the attempts to present grand operas under the conditions prevailing at the American Theatre. But the past is not in review at this time.

The cast for the performance of "Lohengrin" last Friday evening was as follows:

Henry I., King of Germany.....	Eugene Walton
Lohengrin, Knight of the Holy Grail.....	Barron Berthald
Telramund, a Noble of Brabant.....	Homer Lind
Herald.....	E. N. Knight
Gottfried, Elsa's Brother.....	Emma King
Elsa of Brabant.....	Yvonne de Treville
Ortrud, wife of Telramund.....	Viola Gillette

If all the members of the cast had equaled Mr. Berthald, Miss De Treville and Mr. Lind, and if the chorus and orchestra had been equal to the music, the performance might be recorded as one of the best heard in New York for some time. Mr. Berthald's Lohengrin does not yet rank with his Tannhäuser, but in his conception of the "Knight of the Holy Grail" he rises superior to some tenors who have sung the part in the foreign companies. First of all Mr. Berthald's voice is of delightful quality, and in the matter of tone production he has improved wonderfully since he sang with the Damrosch Company four years ago. Intellectually he has grown, too, and his naturally refined character enables him to depict the mystical side of the "Swan Knight." In singing the "Narration" he phrased well, and altogether his delivering of this number was most gratifying.

Miss De Treville has youth and a natural grace in her favor, and her singing as Elsa was most commendable. Unfortunately she has taken Emma Fames, and not Wagner, for her model. The Castle Square prima donna dresses the part of Elsa like the Frau soprano, and her poses are also a faithful copy of Eames.

Perhaps Miss De Treville never saw a representative Wagner performance where the Elsa has flowing golden hair and simple white draperies. Mr. Lind made a more vigorous Telramund than he looked, but on the whole his work was praiseworthy. Miss Gillette has no lower tones, and therefore she could not sing the music allotted to Ortrud. Her acting was exaggerated, and while her



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figure is tall and commanding, her features have not the strong outline required to make facial expression effective. Mr. Walton, the King, was simply impossible. He strutted about in a most unkingly gait, and never knew what to do with his hands. Mr. Knight as the Herald was fair.

The chorus, which was not numerous, sang listlessly, and on several occasions the tenors wandered off the pitch. The orchestra played roughly. Mr. Liesegang conducted with animation; indeed, he wielded his baton furiously at times.

Miss Burt's New Ideas in Sight Reading.

MISS MARY FIDELIA BURT, author and sole exponent of new method of musical stenography and of rhythmical development for the kindergarten, recently gave an interesting exhibition and practical demonstration of the same at 701 and 702 Carnegie Hall, and from the results she has accomplished musical development is possible to all children and adults. The idea generally held by the public is that music is particularly for the favored few who are especially gifted or have much money and leisure to spend upon it, but Miss Burt has demonstrated that every child, man or woman can learn.

In all her work Miss Burt endeavors to carry out the higher educational and ethical ideas of Rousseau; to develop concentrativeness, and in classes a harmonious unity of mental conception and immediate expression of ideas. From her experience with adult classes, with classes of children in schools, with pupils gifted and pupils tone-deaf and time-deaf, Miss Burt has realized that the fundamental principles of rhythm and tone should be awakened and developed even as early as in the happy kindergarten games; the child mind is then so thoroughly receptive and responsive.

Miss Burt has always felt that not theory, but practical demonstration is the most convincing proof. Therefore she has always exhibited practical results, usually with little children, as there could have been no musical education before to build upon. On this occasion, a class of kindergarten children from three to seven years of age, sang the syllables as Miss Burt pointed them on the chart, with a unity and spontaneity of tone that one never heard in kindergarten singing. There was also shown, mounted on kindergarten cards with the national flag in the corner, "My Country 'Tis of Thee," written out in staff notation by the little ones. The children afterward sang this from syllables and then from words. The hand-clapping in the kindergarten Miss Burt has utilized into a more definite time beating or rhythmic beating, and there is nothing more enjoyable than watching these little tots at play in the kindergarten games. Their singing, their rhythmic unity of action and movement are revelations of what can be done in the very beginning with children; and as they grow older, what is ordinarily so difficult in music becomes merely a matter of absorption. The whole work has been given to the children from the usual kindergarten standpoint.

Miss Burt is showing untiring energy and courage in presenting and developing new ideas; for besides the kindergarten work she has introduced what she calls "musical comprehension," to include singing melodies from the leading works of great composers, and gaining a general idea of their lives. To illustrate this one of the scrap books of an older class (eight to thirteen years of age)

was shown. The lives of the composers are taken up one by one, each little pupil bringing in some scrap of information each lesson, to be pasted in the book; and with accompaniment of photographs and pictures relative to the composer's life. The result is most interesting and instructive.

After the kindergarten work four of Miss Burt's little pupils sang at sight from figures and staff, and with perfect ease and precision, most difficult major, minor and chromatic work, difficult time work in 1-2-3-4-6-9 notes to a beat; sang a hymn from hymn book with words, chosen by the audience, and then page 68 was given by the audience for singing at sight in "The Messiah." Miss Winifred Marshall did this perfectly, both with syllables and words, amid the enthusiastic applause of the audience.

The names of the four little pupils were: Miss Winifred Marshall, 27 months' study; Miss Edith Sweet, 14 months' study; Miss Cherry Osbourne, 14 lessons, and Miss Helen Delany, 14 months' study, who began her work tone-deaf and time-deaf, and can now sing alone before an audience with perfect ease and purity.

The studios were crowded, and the audience was most enthusiastic and applauded throughout.

The exhibition closed with a duet by Misses Marshall and Sweet. Miss Burt's adult classes have been doing excellent work throughout the winter.

Castle Square Opera Company.

"Mignon" and "Tannhäuser."

THOMAS' "Mignon" and Wagner's "Tannhäuser" are being presented this week at the American Theatre by members of the Castle Square Opera Company. "Mignon" was sung on Monday night with Grace Golden in the title role, Bessie MacDonald as Filina, Kate Condon as Frederic and Mira Delamotte as Wilhelm Meister. "Tannhäuser" was sung last night (Tuesday). In next week's issue of THE MUSICAL COURIER a review of one performance of "Tannhäuser" will be published.

Kansas Musical Jubilee.

THE eighth annual Kansas musical jubilee opened at Hutchinson, Kan., yesterday, May 15, and will close on Friday. Elaborate programs have been arranged for all the performances. The prize contests promise to be animated. Awards will be given to choruses, male quartet, ladies' quartet, quartet of mixed voices, soprano soloist, contralto soloist, tenor soloist, bass soloist, piano soloist, violin soloist, vocal duet, piano duet, cornet solo and violoncello solo. The prizes are all to be paid in cash, except an extra contest for piano students, and for this the award will be a complete set of Beethoven's sonatas, presented to the committee by Prof. Allen H. Spencer. The judges selected are: Vocal, Prof. George A. Burdett, of Boston; instrumental, E. R. Kroeger, of St. Louis.

The Kaltenborn Orchestra.

THE Kaltenborn Orchestra will open the season at the St. Nicholas Garden, on Saturday evening, June 2. The orchestra and Conductor Franz Kaltenborn have just returned from a successful tour. They played at the Albany Music Festival, in special concerts in Syracuse and in New Haven.

The Kaltenborn String Quartet has also just closed a successful season.

MUSIC GOSSIP

OF GOTHAM.

NEW YORK, May 14, 1900.

MAX BENDHEIM'S pupils' song recital at his studio showed important progress on the part of many. Miss Alexandra Fransioli, for instance, has grown so in voice volume and artistic stature as well that the writer did not know her. She has a big voice, and sang "Where Blooms the Rose," by Johns, and "O, Let Night Speak of Me," by Chadwick, with lovely expression. Clara Weinstein, soprano, sang the "Dinorah" aria, reaching high D flat with ease, in brilliant fashion. Miss Josie Russell has a big voice, too, much temperament, and sustained legato was the special feature of Miss Blanche V. Levee's singing. Others who participated were Miss Arrethea Reddick, Miss Charlotte Bradford and Oscar Lowenstein and James Nugent. M. E. Schwarz was the accompanist. Mr. Bendheim and his work are too well known to require special dissertation. He tells me he has had a good season, and the number and highly effective singing of pupils bears this out.

The same afternoon Miss Baker gave her annual readings at Sherry's, assisted by Mrs. Morris Black, contralto; Emilio de Gogorza, baritone, and Bruno S. Huhn, accompanist. Miss Baker recited things grave and gay—notably pathetic was "Yo' Mammy's Daid," by Selby—and as she has a large following she had a very successful affair. Mrs. Black sang a group of three songs—"Polly Willis," with dainty taste; "Staendchen," by Brahms, with classic repose, and "Song of Sunshine," by Goring Thomas, with much gusto, reaching a high A flat, unexpected in the contralto, and in all she was most artistic. Mr. de Gogorza drew many plaudits from his Massenet aria, which he sang with style, and an imposing high G flat. Later he gave some other songs, and the two artists united in duets by Caracciolo and Walthew, which I did not hear, inasmuch as Bendheim claimed my attention.

"Prof. Signor G. Ponsi" is an ex-operative singer who gave a grand concert, vocal and instrumental, at Carnegie Lyceum the same week, his vocal pupils, Signor Alessandro Mignani, violinist, and Frank Keller, pianist, assisting. Pupils of various degrees of proficiency assisted, the following being the names: Misses Adelina Molina, Anna George, Mary Gallo, Mesdames E. Costales, Amelia Krakauer and E. Villaverde, G. Harris, A. Bruckner and Professor Ponsi himself, who sang solos, and in the "Misereere" duet and "Ernani" trio.

Dropping in on Parsons Price the other day I found Julia Marlow there, a-vocalizing vigorously; she coaches with him constantly when in the city. "I always go to him," said she.

Daniel O'Connell is one of his best baritone pupils, possessing a beautiful voice of two and a half octave range, having studied with Mr. Price three years. He sang at an entertainment at St. Andrew's Parish Rooms, Brooklyn, last week, and had a rousing encore, singing, also, a ballad in good style. He is said to be an excellent oratorio singer.

Miss Thursby's last Friday musicale had some excellent music numbers. This is to be expected, for her friends in the profession are legion. Pupils of hers are making



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names for themselves. Miss Grace Clare and Miss Connett, who has a fine soprano voice, sang at a concert in South Orange last Monday evening. Miss Clare sang with much success the "Ave Maria" and duet at Mr. Howland's concert last week; she is said to have a pure soprano voice of very beautiful quality. Miss Estelle Harris, probably Miss Thursby's best known pupil, has been engaged by Mr. Grau for the American Metropolitan Opera next season.

Abbie Clarkson Totten, whose portrait appeared in a number of THE MUSICAL COURIER recently, had charge of the music at the funeral of the niece of John G. Huyler, the millionaire candy manufacturer, at their residence on West Seventy-second street. She engaged to assist her Miss June Detweiler, contralto; Theo. Van York, tenor, and Joseph Baernstein, bass. Madame Totten is a wide-awake artist, an intelligent woman and clever person.

During the months of May and June James Potter Keough is delivering a course of free lectures at the studio, 144 Fifth avenue, the subjects being as follows: Wednesday, May 16, "The Singing Tone;" Tuesday, May 29, "Sense of Rhythm;" Wednesday, June 13, "Clear Enunciation;" Wednesday, June 27, "Some Secrets of Success." These subjects will be treated in a popular manner, and following each lecture an interesting musical program will be given. Lecture at 8:15 p. m.

Arthur Farwell lectures on Beethoven at the Brooklyn Institute, on the 23d, Miss Heyman playing the Beethoven Variations in C minor, and the "Sonata Appassionata." Mr. Farwell, who is one of the special lecturers at Cornell University, has for his subjects "Beethoven," "Wagner," and "Music Since Wagner" for the dates May 11, 14 and 16. This is Mr. Farwell's first season here since his return, and he is already in demand, as will be seen.

F. W. RIESBERG.

Madame De Vere Sails.

AMONG the passengers who sailed yesterday (Tuesday) for Europe on the steamer Lahn was Mme. Clementine De Vere. As previously announced in THE MUSICAL COURIER, the prima donna will sing with the Grau Company at Covent Garden. She will return in the autumn in time for the opening of the Boston Music Hall with the Boston Symphony Orchestra. The engagement of Madame De Vere as the soloist for this first concert of the season in Boston is an evidence of her talents and also her progress as an artist of high rank. Madame De Vere was one of the soloists at the Albany (N. Y.) Musical Festival, and the *Argus*, in its criticism of one concert, paid the singer the following tribute:

Madame De Vere-Sapio found in the poetic second part, "Eve in Solitude," the most effective chance in the work for the display of her special vocal gifts. It is the same delightful soprano that has been heard the country over, clear, flute-like, every tone fine and firm; every phrase artistic; untiring through a long evening of song, though its owner is unsparing of its beauties and sings in the concerted numbers as brilliantly as in the solos that count for individual credit and applause.

Adele Lewing Played for Roosevelt's Sister.

AT a musicale recently given at the home of Mrs. Douglas Robinson, a sister of Governor Roosevelt, the program included piano solos by Miss Adele Lewing. Mrs. Robinson's town residence is on Madison avenue.

People's Male Chorus Concert.

The People's Male Chorus will give their last concert of the season at Maennerchor Hall, on Saturday evening, May 26, and among the soloists will be Miss Charlotte Sleeth, a soprano, former pupil of Mme. Murio-Celli; young Mishel Shapiro, the boy wonder violinist, pupil of Mark Fonaroff, and others, with F. W. Riesberg, accompanist.

The Organ as a Concert Instrument.

UNTIL quite recently the pipe organ has been looked upon in America as an instrument of purely church purposes, and its use in church service has been practically the breadth of its scope.

Its evolution toward a virtuoso instrument has been slow, but certain, for the path of progress is always strewn with obstacles which must be removed, but to-day it is recognized as the king of concert instruments, and the organ recital is now an established factor in our national musical development.

To-day the concert organist shares equal honors with the pianist, for his instrument has risen into popular favor.

This fact is well demonstrated by the extraordinary success of the transcontinental tour just closed of Clarence Eddy, who has by his unceasing efforts and his strict adherence to the best traditions of the organ, helped to raise it to its present prominence as a virtuoso instrument.

This tour of Mr. Eddy's may well be termed an epoch in the history of the organ, for its great success has firmly established the popularity of the organ recital, not only as an educational factor in our musical growth, but as well as an entertainment which, like the piano recital, appeals to the dilettante.

A short résumé of Mr. Eddy's big tour, covering the continent and embracing 101 recitals, will prove not uninteresting.

The opening recital was in Stamford, Conn., on October 16, playing to capacity of St. John's Church.

The balance of the New England tour embraced Fall River, Lowell, Providence, Worcester, Lawrence, Lewiston, Burlington, North Adams, Pittsfield and Wellesley College, playing to capacity in each place, except Burlington and Pittsfield.

On November 8 Mr. Eddy played in New York city at Gerrit Smith's church, under the auspices of the American Guild of Organists, which recital was a brilliant success. He then played the opening recital at the Philadelphia Exposition to an audience of over 6,000.

Between November 9 and December 5 he played at



CLARENCE EDDY.

Atlantic City, Newburgh, Goshen, Albany, Utica, Watertown, Buffalo, Hamilton, Ont.; Youngstown, Ohio; Akron, Cincinnati, Wabash, Ann Arbor, Detroit, Fort Wayne, South Bend and Chicago (three recitals). Then followed Moline, Ill.; Abingdon, Cedar Rapids, Fort Dodge, Ottumwa, Monmouth and St. Louis (two recitals). From St. Louis he jumped back to Pittsburg, appearing on

December 29 and 30 as soloist with the Pittsburg Orchestra, on which occasions he played the Bossi Concerto. Then began the Southern tour, which included Knoxville, Tenn.; Chattanooga, Marion, Ala.; Savannah and Shreveport, La., from which point he jumped through to lower California, to take up the Pacific Coast tour, beginning January 22. His Coast appearances were Redlands, Los Angeles (three recitals), Pasadena, San Francisco (two



LOUDON G. CHARLTON.

recitals and tremendous success), San José, Oakland, Sacramento, Chico, Portland, Seattle and Tacoma.

Then began another series of splendid successes on his tour eastward, playing Pueblo, Denver, Kansas City, Sedalia, Lincoln, Fremont, Sioux City, Sioux Falls, Minneapolis, Fargo, Beloit, Wis.; Cresco, Ia.; Keokuk, Hannibal, and then a long jump back to Texas for three special recitals in Austin.

Another long jump to Atlanta, where his success was enormous, after which he played Evansville, Princeton, Ligonier, Muncie, Ind.; Louisville, Ky.; Olivet, Mich.; Jamestown, N. Y.; Warren, Pa.; Aurora, Wilkesbarre, Hagerstown, Chambersburg, Morgantown, W. Va.; after which he returned South for special return dates in Atlanta and Anniston.

Three splendid successes in Petersburg, Richmond and Washington completed the Southern tour, and the whole tour closed on May 4, in Providence, R. I., a return date.

Certainly a wonderful achievement to book and play 101 organ recitals in a season.

Mr. Eddy's tour was managed by Loudon G. Charlton, and it is to his intelligent and unceasing efforts that the success of so unprecedented a tour is due.

Mr. Charlton has shown himself a concert manager of a rare kind, who understands the handling of a high class musical attraction, as he has demonstrated in the case of Mr. Clarence Eddy.

Concert at the New York College of Music.

Mme. Emma Wizjak, soprano, and Emilio De Besuis, baritone, assisted by other artists, gave a concert at the New York College of Music last evening. A report of the concert will be published in the next issue of THE MUSICAL COURIER.



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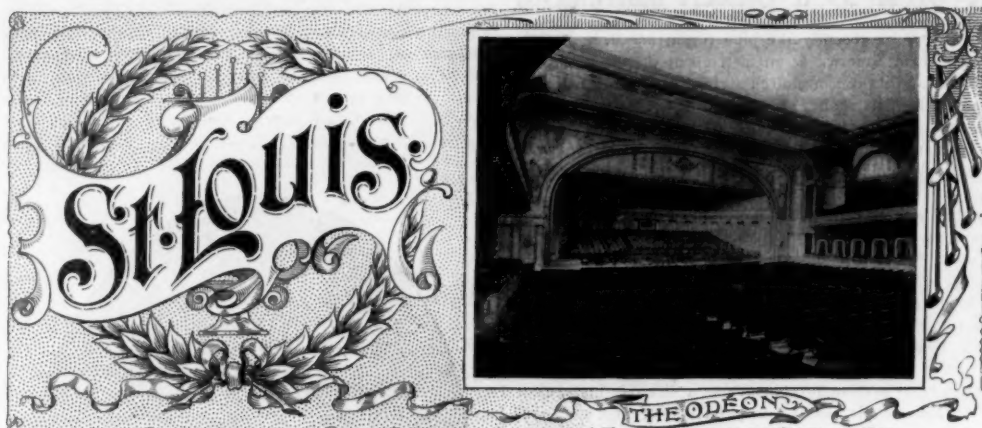
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Miss E. A. FLETCHER,
1125 Madison Ave., New York.



MAY 10, 1900.

THE ever aggressive Young Men's Christian Association has recently put forth a new venture in the shape of an amateur chorus and orchestra. The chorus is composed largely of the choirs of several churches, and the orchestra is made up entirely of amateur performers.

The first concert was given on Tuesday evening, May 2, at the Association Hall. Both chorus and orchestra did exceedingly well, considering the short time the members have been working together.

Mr. Paul Mori is the originator of the new musical organizations.

* * *

On Friday evening, April 27, the Knife and Fork Club, of Kansas City, gave a banquet at the Baltimore Hotel, in that city. This club is composed of about 300 of the most prominent and influential business and professional men of the place, and the banquet was one of the notable events of its kind.

One of the enjoyable features of the evening was a short talk by Homer Moore, of St. Louis, on music in general, followed by a song recital, during which Mr. Moore sang the following songs: "Love Song" ("Walküre,") Wagner; "The Evening Star" ("Tannhäuser,") Wagner; "I Love, and the World is Mine," Johns; "Marie," Johns; "Across the Dee," Coombs, and "The Lost Chord," Sullivan.

The brilliancy of Mr. Moore's voice, and his artistic singing, are too well known for comment here, and so I let the Kansas City *Times* speak for me. That paper, on the morning following the banquet, contained this notice:

Mr. Moore, of St. Louis, sang a number of beautiful songs, which could be properly designated by that much abused word, "classical." The singer is one of the leading musicians of St. Louis, the manager of the Odeon, a new opera house there, and a most artistic singer.

A private audience in Kansas City has rarely listened to a finer voice and more artistic singer. Mr. Moore gave a short résumé of the use and development of music, and, introducing his first song, "The Love Song," from "Walküre," spoke especially of the music of Wagner.

Mr. Moore was so greatly enjoyed that he was made to respond to five encores.

A. C. Elmer's "King David" Sung.

The Handel and Haydn Oratorio Society presented for the first time in public on Sunday evening, April 29, at Music Hall, A. C. Elmer's new sacred cantata, "King David." The composer personally conducted the performance. Part of the Choral Symphony Orchestra assisted with the accompaniment, and the soloists were Miss Mary E. Maginnis, soprano; Mrs. Louis A. Corley, alto; Newell E. Vinson, tenor; John A. Rohan, bass; Miss Adelia Ghio, harpist, and Miss Lizzie Frye, organist.

About eighty voices composed the chorus, augmented by fifty or more children. This latter contingent proved more of a detriment than an advantage from a musical standpoint, inasmuch as they were constantly unable to appreciate the tempo, and consequently would drag. The Latin words were sung, and the work, which is composed of fourteen parts, is so arranged that any single portion may be available for use in the Catholic service. It is founded on the Vesper Psalms, and is in the modern Italian style.

The composition on the whole is not very praiseworthy, but one or two numbers possess considerable merit. In the "Father of Light" number the orchestration is good, and is only surpassed by the solo for harp, "The King's Dance Before the Ark of the Covenant." This solo has some beautiful effects, and the weird melody of it was brought out in fine fashion by Miss Ghio. The other principals were adequate and worthy of much praise.

Final Concert of the Morning Choral.

At the Odeon on the morning of Tuesday, May 1, the Morning Choral Club gave the final concert of this, the

ninth season of the club's existence. S. Jadassohn's "Johannstag," or, translated into English, "Midsummer Day," was the chief number on the program, and it was the first presentation of the composition in America. It is a work for three part female chorus, with solos, and is symbolic and typical in character, of contentment, and proclaims that truth and love and self-sacrifice are things to be sought after more than jewels and fine gold.

The story is briefly this: A mother and her child are wandering in the wood on a golden summer day, when suddenly they come upon the good spirit of the wood in her magic cave. They are enticed to enter, and the mother is given a single choice of anything she most desires. Charmed and bewildered by the glittering jewels, she chooses them, and swift retribution follows her idle foolishness, inasmuch as the cavern immediately shuts, enclosing her child within.

Despair forthwith overwhelms the mother, and she roams about the world for a year vainly trying to dispose of the fatal gems. At the same time pity blooms within her, and she practices all manner of kind and gracious deeds upon men, women and children. Returning at the end of the year to the place where she lost her child, and having truly learned the splendid lesson well, the cavern opens and her child appears unharmed and happy.

The work is worthy of considerable praise, and the music is characteristic of sylvan beauty and at the same time of deep and passionate feeling. The part of the mother is given to the contralto, and great opportunity is presented for majestic interpretation. The opening chorus is especially beautiful, the play of light and shade, the rustle of the breeze in the branches being fantastically and realistically reproduced. The child's voice is sung by the soprano, and the wood spirit by another contralto. The part of the mother was sung by Mrs. Oscar Bollman, the child by Miss Jeanette McClanahan, and the wood spirit by Mrs. McCandless.

Another chorus of strength and power is that which follows the unhappy choice of the mother. It is broad and mysterious and full of warning and severe condemnation. Charles Galloway at the organ and Miss Alice Pettingill at the piano materially assisted throughout the entire work, but especially in this number.

The soloists were well adapted to the successful interpretation of the composition. Mrs. Bollman must be commended for her tender yet powerful singing of the maternal music. Miss McClanahan's voice is light and sweet, full of searching tenderness and beauty, and the child's music was ably sung by her. Mrs. McCandless, contralto, was so effective as to win for her great applause.

Perhaps the greatest praise of all is to be given to the accomplished musician who directed, E. R. Kroeger.

The program was amplified by solos of Mr. Galloway, Mrs. Bollman and Miss McClanahan.

Charles Galloway gave another of his splendid recitals on the organ at St. Peter's Church, Saturday evening, April 28. The concert was given under the auspices of the Ladies' Guild of the church, and as is usual at Mr. Galloway's recital the auditorium was filled to the doors.

The chief charm in Mr. Galloway's performances on the organ lies in the fact that he attempts nothing but legitimate organ music, written or arranged expressly for that instrument. Nothing frivolous is ever found on a program of his, but only great compositions, which he plays in his own great way. His technic is as nearly perfect as can be attained by man, and his art is of the highest order. The recital at St. Peter's Church was fully up to Mr. Galloway's high standard, and adds materially to his already considerable reputation.

He was assisted upon this occasion by Miss Rosalie Wirthlin, contralto; Burt McKinnie, bass; Howard Benoit, flute, and the choir of the church. These people deserve great commendation for their work. R. S. B.

Powers-Alexander Closing Musicales.

THE second program of these associated teachers presented below, was given with pupils from all over the Union. The Powers pupils again did their master credit, and indeed it is hard to select any for special mention.

Mrs. Alexander's pupils—Miss Gerry, Harry Briggs and Miss Suzanne Nelson, the latter of Tennessee—all deserve special mention for their contributions to the first musicale. The sisters Powers, of the Tarrytown school, "The Castle," are of exceptional talent, and also the soulful playing of 'Cellist Russell is mentioned in passing. The second program follows:

FRIDAY AFTERNOON.

Carnaval Mignon.....	Schütt
Prelude.....	
Harlequin.....	
Miss Edna Gerry (New Jersey).....	
Dio Possente (Faust).....	Gounod
George G. Daland (New York).....	
Violin soli.....	Chopin-Wilhelmj
Nocturne.....	Musin
Mazurka.....	
Miss Jeannette Powers (Illinois).....	
Aime Moi.....	Bemberg
Listen to the Voice of Love.....	Hook
Mrs. H. C. Fox (New York).....	
Reverie.....	Schytte
Miss Grace Drew (New Jersey).....	
Evening.....	Claypins
The Clover.....	Brownell
Harold Fulton Knight (New York).....	
Witches' Dance.....	Poldini
Miss Lucie Burke (New York).....	
Roses.....	Bohm
Hesitation.....	Millet
Master Herbert Braham.....	
Fairy Tale.....	Thorn
Novellette.....	MacDowell
Miss Marie Powers (Illinois).....	
Dich Theure Halle (Tannhäuser).....	Wagner
Miss Sibyl Sammis.....	
The Violet.....	Grieg
Thy Blue Eyes.....	Lassen
William H. Cresshall, Jr. (New York).....	
Cello soli.....	
Romance.....	Davidoff
Vito (Spanish Dance).....	Popper
Charles Russell.....	
Avons.....	D'Hardelet
The Bees' Courtship.....	D'Hardelet
Mrs. Lippincott (New York).....	
Adagio, from Sonata, op. 7.....	Beethoven
Miss Gerry.....	
The Blue Bell.....	MacDowell
Night Eyes.....	Colyn
Miss Grace Shaw.....	
Waltz.....	Sauer
Harry Briggs.....	
The Rosebud.....	Grieg
The Dawn.....	Alltisen
Mr. Daland.....	
Slumber Song.....	Millet
Miss Eva Perry (Connecticut).....	

Hjorvard, the Eminent Scandinavian Pianist.

AULF HJORVARD, returned from his successful Southern tour, has gone to Europe, returning later for his first American tour. His success in the South was such that there is a general demand for his return. Two prominent publishers here have also arranged to publish his songs, and the future is full of promise for the genial Scandinavian pianist and composer.

We produce some of the press notices of tour just ended:

* * * The numbers under notice stamped him as no ordinary player. * * * Last night, if one attribute was more in evidence than another, it was the player's regard for tone color, and a notable sense for the various degrees of nuance.

Mr. Hjorvard made many friends last night, and the genial artist will find himself welcome in this city as often as he cares to return.—Columbus (Ga.) Daily.

The pianist is a man of remarkable talent; his technic, finish and soul-inspiring performance completely enraptured his audience. Although the program was long, the audience seemed to regret its close. A good sized and select audience attended, and the concert room was profusely decked with flowers.—Jacksonville (Fla.) Times and Union.

Mr. Hjorvard gave a most interesting and delightful concert last night. The program was a varied one, and gave the player opportunity of showing his mastery of the piano and his ability to interpret artistically the many phases of music and schools represented. He has an excellent technic and touch, and plenty of musical temperament, and though his interpretation of some of the compositions were original, this detracted nothing from their enjoyment. * * * The two Chopin numbers and the "Rigoletto" Fantasia were probably the best, although the first movement from the "Moonlight Sonata" was beautifully played. The audience generously applauded the whole program, but insisted on an encore of the last number.—Savannah (Ga.) Morning News.

Mr. Hjorvard delighted the members of the Orpheus Club and a few invited friends with an informal recital yesterday. They found the stranger of most interesting personality, a fluent and gifted composer and a brilliant pianist. The enthusiasm of the club and their friends knew no bounds.—Columbus (Ga.) Enquirer-Sun.

J. Lewis Browne, the most competent of critics, because the most finished and capable musician, says:

The distinctive features of his playing are his individual musical touch, warmth of temperament, combined with unusual taste in phras-

ing. His technic is all-sufficient besides. The program was given throughout in a thoroughly artistic manner. He made a distinct impression in Columbus, and may always be sure of his drawing powers whenever he shall return.

Louis Chase, another foremost musician, speaks as follows:

It is sometimes a hard task to pose as a critic, and in the advent of an artist like Hjordvard one would infinitely prefer to give himself up to the enjoyment of the music. * * * We should be grateful that such men come to us, and that they lay before us the result of years of hard toil and study. * * * I consider the recital an artistic success. Hjordvard's playing is sensible and satisfying; he never does anything extravagant or absurd. He keeps good time, a thing by the way that many pianists consider unnecessary. His phrasing is intelligent, presenting every melody clearly, and he reached his greatest heights in the Chopin Scherzo, it being magnificently played. * * * The man is a great artist, and we are grateful to him for his visit.

Mrs. Rhodes Brown, in highest praise, says:

* * * The exquisite tenderness of his notes, perfectly sustained, linger in the ear until the artistic soul is satisfied. He is a brilliant pianist, and though possessed of a most magnificent technic, he never allows this fact to completely overpower his audience, constantly introducing the sweetest melodies from a never-ending repertory, leaving nothing to be desired from his perfect interpretation of each composer. His own compositions disclose him as thoroughly in touch with the old masters; a man of genial manner and striking personality, he is certain to meet a cordial reception wherever he may be.—The Columbus Ledger.

The John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

In Maytime.....	Dudley Buck
Charles E. Prior (April 13).....	Hartford, Conn.
The Troubadour.....	Buzzi-Peccia
Miss M. Louise Allen (April 13).....	Hartford, Conn.
The Lark Now Leaves His Watery Nest.....	Horatio Parker
Miss Bussert (May 10).....	Brooklyn, N. Y.
Miss Bussert (May 4).....	New York city
Supposing.....	Bischoff
Miss Bussert (May 10).....	Brooklyn, N. Y.
Miss Bussert (May 4).....	New York city
I Would Believe.....	Chaminade
Miss Priscilla White (May 5).....	Auburndale, Mass.
Serenade.....	Sawyer
Miss Priscilla White (May 5).....	Auburndale, Mass.
Necklace of Love.....	Nevin
Miss Stringer (May 1).....	Boston, Mass.
In Woodland Dale.....	Chaminade
Miss Pace (April 26).....	Danville, Va.
Flatter.....	Chaminade
Miss Pace (April 26).....	Danville, Va.
Autumne.....	Chaminade
Miss Burmeister (April 26).....	Danville, Va.
Sweet Bird of Spring.....	Chaminade
Miss Lillian Spitz (April 26).....	Carnegie Lyceum, N. Y.
Rose Fable.....	Hawley
Miss Marie Zimmerman (April 2).....	Carnegie Hall, New York
Well, Once I Was a Little Girl.....	Campanari
Miss Hettie Becht (May 2).....	Cincinnati, Ohio
Donald So True.....	Donnelly
Miss Eleanor Deegan (May 9).....	Brooklyn, N. Y.
Maurine.....	Donnelly
John F. Clarke (May 9).....	Brooklyn, N. Y.
Squirrel Chase.....	Max Liebling
Miss Marie Enneking (May 15).....	Cincinnati, Ohio
Ode to Bacchus.....	Chaminade
Ernest Gamble (May 8).....	Norristown, Pa.
Ernest Gamble (May 10).....	Johnstown, Pa.
Ernest Gamble (May 11).....	Pittsburg, Pa.
Ernest Gamble (May 14).....	Washington, D. C.
In Memoriam.....	Lehmann
Walden Laskey (April 26).....	Detroit, Mich.
Gardner S. Lamson (May 9).....	Ann Arbor, Mich.
Buona Notte (Good Night).....	Nevin
A. W. Doerner (May 15).....	Knoxville, Tenn.

Obituary.

Hermann Levi.

THE celebrated Wagner conductor, Hermann Levi, whose death was reported last Monday, was born at Giessen, November 7, 1839. He was a pupil of Vincent Lachner at Mannheim from 1852 to 1855, and three years at the Leipsic Conservatory, from 1855-58. In 1859 he was musical director at Saarbrücke, and remained there until 1861. Then came three years of German opera



HERMANN LEVI.

at Rotterdam, and in 1865 he became court conductor at Karlsruhe, where he continued until 1872. Since then he has been court kapellmeister at Munich, resigning in 1896 on account of ill health, when he was pensioned, after being created General Music Director in 1894. Levi was the conductor of the first "Parsifal" performance in 1882. It was his great work, although he excelled in all the Wagnerian repertory.

Conductors Again.

THE fair city of Munich, so famed for its beer, its art galleries and its opera, is convulsed, torn up, in a state of insurrection about its conductordom. (If there is no such word in the dull lexicons of America, one must be invented to express the situation.) Conductors nowadays are not what they used to be. They are courted, flattered, fought about more than ever was the prima donna, the source of unnumbered woes in days gone by. All the world is being explored to find some new conductor, and when found great is the glory of the manager who discovers him. The discovery of a new planet is not such an epoch making event as the report that a new star wielder of the baton has sailed into the ken of some intendant.

Munich rejoices in no fewer than three Kapellmeisters, Messrs. Fischer, Rohr and Stavenhagen, who, among them, ought to be able to conduct anything. They can, it is credibly reported, conduct such things as "Der Freischütz," "Lohengrin," "Barbers of Bagdad and Seville," but there is trouble about conducting "Der Pfeiffertag." The theatre of Munich is of course a Hoftheatre, and the orchestra is of course a Hofkapelle, and both are ruled, or supposed to be ruled, by a Hofmusikintendant. But there is also another Intendant, Herr von Possart, and this mighty man has declared that the Munich opera "possesses no conductor capable of rehearsing a work of such a peculiar and difficult nature as 'Der Pfeiffer.'" The three aggrieved artists waited on Herr Possart and demanded an explanation. He replied that he had never made such a remark at all. Herr Schillings, who had reported his words, repeated his assertion without flinching, and thereon the conductors again visited the Intendant, who, on this occasion, said he had made the remark "ironically." Unfortunately for Possart's idea of delicate irony, it leaked out that he had been sounding Weingartner, Motil and Zumpke; and that he wrote to the latter, "I need you urgently." Zumpke, who is Hofkapellmeister at Schwerin, was desired by the Wahnfried party in Munich. A hint, however, "from a high quarter," put a stop to the project of importing "a foreign conductor of the first rank with plenary powers."

But in spite of the semi-official announcement about "high quarters," reports continued to be sent that negotiations were carried on between Berlin and Munich as to the release of Weingartner for his engagement. Such re-

ports were, of course, denied; they were unauthorized, they were premature, &c., and the answer to the denials at once came that the reports were not premature, and that Berlin had not only responded, but responded favorably. So much can be said that the Berlin Intendency is inclined to allow Weingartner to "go free." And as the Munich journal, which professes to write with all authority, repeats that Weingartner is to hold at Munich such an authoritative position as no Kapellmeister ever had before. "By these new arrangements," say the Munich papers, "a situation will be created which will insure a revival of our opera as in days of yore."

But there are others, among them Dr. Kaim, who have something to say. He writes: "In the last few days I have asked, by telephone and verbally, about a report according to which Weingartner is engaged for the Munich theatre." This implies, he continues, "That he has either quarreled with his old friend or canceled the contract which binds Weingartner for eight years, and it is to be hoped much longer, to be first director of the Kaim Orchestra. I can give the most positive assurance that there is no breach in our friendship." And then—Oh, save us from a candid friend—Kaim adds, "I always had the impression that Weingartner felt himself most comfortable (befriedigt) in the concert hall. I am confident, too, that the great managers could never think of robbing me of such a prop as Weingartner. I exclude the idea that any proposal has been made to him which he, previously in consultation with me, would not bring into harmony with his contract obligations." Nevertheless, the Kaim Orchestra is engaged for Paris, to give at the beginning of October a Beethoven cyclus, under the direction of Felix Weingartner.

Carnegie Hall Dates.

New York Philharmonic.

1900.	Afternoon.	Evening.
November 16.		November 17.
December 7.		December 8.
December 21.		December 22.
1901.		
January 11.		January 12.
February 1.		February 2.
February 15.		February 16.
March 8.		March 9.
March 29.		March 30.

Boston Symphony.

1900.	November 10.	November 8.
December 15.		December 13.
1901.		January 17.
January 19.		
February 23.		February 21.
March 23.		March 21.

It will be observed that the afternoon concerts of the Boston Symphony take place on Saturday instead of Wednesday as previously.

Another Indorsement.

APRIL 1, 1900.

The Virgil Practice Clavier Company, New York:

DEAR SIRS—It gives me great pleasure to send the enclosed list of music teachers. I hope many of them will find it convenient to attend the summer school, as words fail to express my delight with the wonderful results I have made with my pupils during the last season, and all owing to my work with Mr. Virgil at the New England Conservatory of Music last summer.

I regret my inability to attend during the coming July and August, but I shall do all I can for the clavier and method, which I find so helpful. I have a class of thirty all using claviers, and growing more enthusiastic over their work each day.

Wishing you continued success, I remain, yours truly,
LALLA BROOKE,
12 South Benton avenue,
Helena, Mon.

A GOOD piano teacher, certified pupil of Leschetizky, a young man of special talent, would accept a position as teacher in any musical college or any school or college that has a musical department. Address L. L., Vienna, care of this paper.

The Cincinnati May Festival.

[BY OUR OWN CORRESPONDENT.]

CINCINNATI, May 9, 1900.

THE fourteenth biennial May Music Festival began Tuesday night, May 8, in Music Hall. The oratorio "St. Paul" was given. In these days of ultra-realistic tendencies, when Strauss may well be considered the modern contra-type of Bach, it was refreshing to note that the Festival management struck the keynote of old ideals in this beautiful, ever inspiring work of Mendelssohn. And they did not do this without insisting upon such preparation as would make its performance worthy of record. "St. Paul" was given at previous Festivals—in 1888 and in 1892—but I am quite sure (for I attended both of them) that it never had a better equipped chorus and stronger soloists.

What struck me with particular force was the unvaried and thorough mastery of the spirit of the oratorio, which pervaded the ranks of the chorus and leavened it as if one mass. When a chorus of four or five hundred singers can give the force of individual interpretation to such a work it means not only a high degree of intelligence on the part of the main body of singers, but a close acquaintance with the character and spirit of the music.

Another point is that the chorus represented adequate tone volume and, more than that, a decided musical quality. There was little, if any, deadwood in it. If the chorus wrought better results than at the previous festivals of late years, it was principally because it represented better, and to a considerable extent new material. The choruses were sung with spirit and a certain degree of authority. The proper rhythmic swing and accent were in evidence.

The most dramatic number, "Stone Him to Death," was sung with fine spirit, although it lacked in climax. In fact, in fortissimo passages, such as in the finale of the fugue and the closing chorus of the first part, where the full orchestra and organ unite to heighten the effect, the tone volume was overpowered by the instrumental forces.

A word about the proportion or balancing of the voice divisions. It was better than at preceding festivals, albeit the sopranos were weakest and, I am sure, did not show that freshness and buoyancy of tone volume which belonged to the other divisions.

Director Theodore Thomas did not refrain from his usual tendency of accelerating the tempo, as, for instance, in the closing number of the first part, and this disturbed the promptness of attack and confidence of the chorus.

The orchestra of over 100 men played superbly. The overture was given beautifully, with all the simplicity of character and religious inspiration its music demands. Scarcely is it one's privilege to hear such a body of players, with an ensemble that is well nigh perfection. The strings moved as if in obedience to the voice of inspiration.

Among the soloists, Mrs. Mamie Hissem De Moss, who took the soprano parts, deserves prominent notice. She was taken from the local ranks and received her entire musical training from Signor Mattioli, of the College of Music faculty. She was heard at one of the Symphony concerts last season, and then as a coloratura soprano she left a favorable impression. But in oratorio she is equally at home. Her legato is admirable and she enters with spirit into all her work. Her voice showed resonance, musical quality and sustaining power. Her singing of the aria, "Jerusalem, Thou That Killest the Prophets," was touched with true feeling. In the trying recitatives she asserted her thorough musicianly equipment. Mrs. De Moss leaves this week for permanent residence in New York, and there can be no doubt about her future.

CINCINNATI, May 11, 1900.

The second Festival concert on Wednesday night offered the following program:

Ode, East to West.....	Stanford
Chorus, orchestra and organ.	
Aria, With Verdure Clad (The Creation).....	Haydn
Madame Sembrich.	
Symphony, B minor—unfinished.....	Schubert
Rhapsody, Op. 53.....	Brahms
Madame Schumann-Heink.	
Chorus of men and orchestra.	
Symphony No. 9, D minor.....	Beethoven
Madame Sembrich, Madame Schumann-Heink, Ben Davies, David Bispham.	
Chorus and orchestra.	

The skill of Theodore Thomas in program building is conspicuously in evidence at the present Festival. It has always been his aim to present such programs as would be of educational value to the general public as well as to the student. The old classics, such as Bach, Handel, Beethoven and Cherubini, have been put side by side with such modern masters of musical form as Schubert, Wagner and Richard Strauss, the latter the very contra-type of Bach,

and in this way the greatest possible contrast has been afforded.

The Brahms Rhapsody was given its first Festival performance, and the ode was never produced before in this country. The ode is not difficult, nothing in it technically that is supremely taxing on the chorus, but its three parts, closely strung together, each represent a different theme and character of treatment. It was by no means an easy task to give the proper expression and coloring to these, and it was done well by the chorus. The Festival chorus this year represents, above everything else, a well sustained musical quality of tone. The attack was prompt and the tone volume adequate. The basses made up the strongest division, and they sang the crescendos and fortissimo of the third part with magnificent vigor. While the tenors were scarcely heard, it ought to be said to their credit that this was no fault of theirs. In proportion to their numbers their tone volume was all that could have been asked for, and they represented quality as well. But what can a body of fifty-four tenors do against the balance of the chorus, with an orchestra of 106 men swelling into a climax of fortissimo?

Madame Sembrich sang the aria, "With Verdure Clad," entirely unsuited to her style. She is not an oratorio singer and evidently did not feel at home. The embellishments she gave much after the manner of operatic floriture. Her enunciation of the German text was indistinct, and there was little of that inner spirit and sympathetic delivery which belong to its interpretation.

The unfinished Symphony of Schubert was played by the orchestra with fine finish, but with little regard to dramatic contrasts and interpretative force. Mr. Thomas' forte is not individuality, but rather fidelity to traditions. The first movement lacked in energetic character and incisiveness.

The Ninth Symphony put both chorus and orchestra on record. When it was given four years ago the chorus, even though the last movement was transposed a note lower—to C—was a good deal short of doing it justice. As in previous work, so in this, which is a crucial test not much less than the Mass in D; the chorus distinguished itself especially by its tone quality, which was buoyant and unflinchingly musical. The attack in the most difficult measures was prompt, the crescendos were good and the tone volume reached a creditable climax, even if it was overtopped by the overwhelming forces of the orchestra.

In the results of the chorus singing it should not be forgotten that the greater share of honor in the work belongs to Edwin W. Glover, the local director, who showed his talent in the preparatory work for the preceding festivals, and whose labors will surely be crowned at this one.

CINCINNATI, May 12, 1900.

The third concert of the Music Festival on Thursday afternoon was of a popular order and contained several numbers that were in the nature of novelties to a Cincinnati audience. Cherubini, for the first time in the history of the festivals, was given a place on the programs in his overture, "Anacreon." César Franck's Symphony, D minor; the symphonic poem, "Lancelot and Elaine," by MacDowell, and the aria from Saar's "Ganymede" were all new to Festival patrons. In this way the educational features of the Festival scheme were well sustained.

The Cherubini Overture, written after the old Italian methods, in its free treatment, suggests the dramatic form which it afterward assumed under Beethoven's influence. In its reading the body of strings was the most prominent feature. Noteworthy was their compelling swing of rhythm, which knew no uncertainties and carried with it conviction.

All the resources of the orchestra came into play in the Symphony. In it César Franck shows the influence of Bach in his masterful use of harmony and counterpoint—and his thematic working out is not unlike that of Brahms in intellectual force, while the general character and expression leave no room for doubt of his romanticism. The orchestra gave it an authoritative reading. In the first movement the dramatic contrasts were finely accentuated, and the closely woven texture brought out the expression and coloring of the music beautifully. The massiveness of the brass against a lovely quality in the woodwind was in evidence. The latter was still more pronounced in the second movement, the English horn carrying the melody exquisitely. The crescendos and fortissimo, with full orchestra in the last movement, made up an imposing effect, which rose to a creditable climax at the close.

The same standard of excellence was continued in the other orchestral numbers. If there is to be any fault-finding, it is found in the seconds of the horns, which now and again showed some crudeness. Mr. Thomas has not deviated from his rule to furnish the best at his command, and in an orchestra of its dimensions it is unfair to expect the consummate finish in detail, which, perhaps, only one orchestra in this country can boast of.

MacDowell's symphonic poem is full of romantic interest, and its reading was distinctly the best portion of the

orchestral work. It was a true and, therefore, enjoyable analysis of a powerfully descriptive and, at times, intensely dramatic tone poem.

Weber's "Invitation to the Dance" was played with a scintillating brilliancy. The "Tannhäuser" overture received the conventional reading, usual with Thomas, but with all its technical finish it lacked individuality of soul, and in contrasts was actually tame.

The fourth concert Thursday night presented the following program:

Toccata in F (for organ).....	Bach
Wilhelm Middelschulte.	
A German Requiem, Op. 45.....	Brahms
Madame Sembrich, David Bispham.	
Chorus, organ and orchestra.	
Vorspiel, Lohengrin.....	Wagner
Aria, Casta Diva (Norma).....	Bellini
Madame Sembrich.	
Symphony, after Byron's Manfred.....	Tschaikowsky
In four tableaux, Op. 58.	
Orchestra and organ.	

The work of special interest was the Brahms Requiem, which was also given at the sixth Festival. It is not only an exceedingly beautiful choral work with a devout inspiration breathing through it, which only a man with deeply religious convictions, such as Brahms possessed, could have felt, but it offers to the body of singers a veritable feast in its two fugues, its strange modulations and intricate harmonies.

The chorus did its work remarkably well. From the beginning there was a tendency to get away from the pitch, and this extended to the soloists, but, outside of this, which is sometimes a matter beyond control, there were many things to be thoroughly pleased with. The musical quality of tone in the chorus was again in evidence—and, with but few exceptions in a few of the last choruses, was admirably sustained. What pleased best of all was the evidence of careful, thorough preparation of so difficult a work. The character of the Requiem had been appropriated and was given adequate expression. The greatest test came in the two fugues, especially in the double fugue of the sixth part, and—while its immense difficulties must always be a drawback to a large sized body of singers, and can hardly be expected to be given with sufficient clearness and understanding in the several voice divisions—the Cincinnati chorus is to be congratulated upon how well it accomplished its task.

One of the best choruses, full of character and interpretative fibre, was the second, "Behold! All Flesh Is as the Grass," in which the funeral march, played by the orchestra, lends a peculiarly weird effect to the ensemble. The singing in the direction of expression and of the effects of light and shade was the best of the evening. The dynamic quality was in good evidence, although in the crescendo and fortissimo of the fugue the tenors were completely lost. The opening chorus was sung with good balancing in the voices and fine tone volume in the basses. Considering the many difficulties of the Requiem, it was one of the choral successes of the present Festival which deserves to be put on record.

Madame Sembrich's style is not the best for oratorio, and certainly not for Brahms, but all demands in that direction could be forgotten in the glorious voice that was heard in the one soprano solo, "Ye Now Are Sorrowful" of the sixth chorus number. In simplicity of expression it was a gem.

The orchestral numbers were the prelude to "Lohengrin" and the Tschaikowsky Symphony after Byron's "Manfred." The prelude was given a refined, but not a poetic reading. The symphony was rather heavy to close the concert, although it is an exceedingly interesting work—a wonderful combination of symphonic and program music worked out with all the originality, bizarre coloring and modern resources of orchestration at the command of the composer. The novel effects in the second movement, describing the appearance of the witch, are startling. The last movement seems well nigh to attempt the impossible in program music—but its effects are sometimes weird, sometimes imposing. The orchestra, under the direction of Mr. Thomas, in the reading of this stupendous work conveyed some idea of its magnificent power and splendid resources.

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The fifth concert on Friday night offered the following program:

A Faust Symphony.....	Liszt
In Three Character Pictures, after Goethe. Faust (Allegro), Margaret (Andante), Mephistopheles (Scherzo), and Finale, with tenor solo and chorus.	
Ben Davies, Male Chorus, orchestra and organ.	
Te Deum, op. 22.....	Berlioz
Double chorus and choir of 300 boys.	
Tenor, Ben Davies; orchestra and organ concertante.	

Honors were almost equally divided between the orchestra and chorus.

Liszt's "A Faust Symphony" was given a performance which should have satisfied the hypercritical. The orchestra was in splendid form. There were hardly any technical faults, if we except some roughness in the brass in the first movement. Mr. Thomas has always been

happy in his conception of the great works of Liszt. He speaks in them with authority. Both in their psychological and descriptive trend he has acquired the proper sense of their character. It was the first production of this work at the Cincinnati May Festivals, and it deserves to be a memorable one. Neither a symphony in the general acceptance of that word, nor program music, pure and simple, it combines much of the leading features of both. It is a tone poem of a chapter from Goethe's work, in three divisions, which, while they are separately treated, have an intimate psychological connection. It has no resemblance whatever to the Ninth Symphony—excepting in so far as the fourth movement leads to a concluding chorus.

The orchestra played the Symphony with a good deal of fervor and vitality. There was transparency in its work.

The male chorus at the close was sung with admirable volume and tone quality. The basses did magnificently. It was refreshing to note their attack and certainty of expression.

The performance of the "Te Deum," of Berlioz, is to be recorded as a musical event. It is not usual to give it at music festivals, for the reason that it requires so much machinery on the part of the chorus and instrumental forces. There are two choirs of men's and women's voices and one of children's voices—a large orchestra and organ.

The work itself was never intended by the composer for the liturgical service of the Catholic Church. Even if some allowance is made for the buoyancy of the French people, it is entirely too dramatic for that purpose. It is in many respects a glittering church pageant, closing with a gorgeously colored march as a tribute to Napoleon. There is but the semblance of conformity to the ecclesiastical style in the fugal development and the vocal setting in contrapuntal form. The dress is exuberant, fanciful, worldly minded—and it is far from inspiring to devotion. In this respect it offers the widest possible contrast to the Brahms Requiem, which is inspired with the solemnity and simplicity of faith, and breathes the convictions and yearnings of the human soul from beginning to end.

But in Music Hall such a gorgeous setting of the "Te Deum" was eminently in place. It was a tribute to the Festival management that it should have been given at all. And perhaps this would have been more difficult but for the fact that there was material on hand in the public schools to furnish a boys' choir of over 300 voices, able to fall into line in the choruses with the promptness and precision of veterans. It reflected honor upon the musical training of these boys, in the hands of Mr. Aiken and Mr. Zeinz, which cannot easily be overestimated. Nor would such a result have been possible without that system which has been in vogue in the public schools for many years, and which, oftentimes tried, has never been found wanting. Berlioz uses the boys' choir not only to heighten the dramatic effect, but to give it freshness and exuberance in the coloring. From the beginning these brave little fellows, flanking the men's and women's choir on either side, were prompt in their attack, and showed a fine sense of rhythm.

The attack of the adult chorus was generally good, and there was quality in evidence; although it came dangerously near in the dissonances of the third number getting off the track, but it soon regained its hold under the composure of Theodore Thomas, who in such an emergency can always depend upon his orchestra.

A closing word about the chorus. It is without doubt better balanced than it was for several Festivals in the past, and as for the tenors, the Festival body has to go back a long time to find those that would compare with them either in volume or musical quality. But what can fifty-four tenors do against the rest of the chorus and an orchestra of 106 men in fortissimo passages? All honor to the tenors as far as they can accomplish their work.

The march at the close, played by an augmented orchestra, was one of those stupendous and sweeping orchestral settings for which Berlioz had a special gift, and in which he loved to exploit his wonderful knowledge of the resources of modern orchestration. The Thomas Orchestra played it magnificently.

The sixth concert this afternoon offered the following program:

Overture, Freischütz.....	Weber
Northern ballad, Op. 46 (new).....	Horatio Parker
Aria, Ah, Fors e lui (La Traviata).....	Verdi
Madame Sembrich.	
Tone Poem, Ein Heldenleben (new).....	Richard Strauss
Intermission.	
Capriccio Italien.....	Tchaikowsky
Songs—	
Drink to Me Only With Thine Eyes (Old English).....	
Creation's Hymn.....	Beethoven
Mr. Bispham.	
Scherzo, L'Apprenti Sorcier.....	Ducas
Voce Di Primavera.....	Joh. Strauss
Madame Sembrich.	
Wotan's Farewell and Magic Fire Scene (Die Walküre)....	Wagner
Wotan, David Bispham.	

The orchestral work of chief interest was Strauss' "Ein Heldenleben." It was given for the first time in this

country by the Chicago Orchestra, on March 9 last, under Mr. Thomas' direction. A second production was this one—by an augmented orchestra. In the matter of ultra-realism, it is something stupendous. But it is not music. Or, if it is music, the time has not yet come when it can be accepted or appreciated as such. It has some lucid moments; the bulk of it looks like musical insanity. It was given with all the éclat that is possible in an augmented orchestra. Mme. Sembrich at last was at home, and delighted a very large audience with her coloratura singing.

Music Hall was crowded to its doors to-night at the closing concert. The program was as follows:

(Wagner.)

Huldigungs-Marsch.	
Eine Faust Overture.	
Aria—Gerechter Gott! (Rienzi), Madame Schumann-Heink.	
Die Meistersinger—Vorspiel, orchestra; Pogner's Address, David Bispham; Chorus, Awake, chorus and orchestra.	
Intermission.	
Die Walküre—Vorspiel, orchestra; duo with Sieglinde; Schlaf du, Gast? finale. Act I. Siegmund's Love Song—Sieglinde, Madame Schumann-Heink; Siegmund, Ben Davies. Ride of the Valkyries.	
Parsifal—Vorspiel, orchestra; transformation music; finale. Act I. Gurnemanz, David Bispham. Chorus and orchestra.	
Te Deum (last three numbers)—Tenor solo, double chorus, boys' choir and organ.	

Both the orchestra and chorus and the soloists contributed to the enjoyment of these selections from Wagner. In them, Mr. Thomas always speaks with authority.

The last three numbers of the "Te Deum" were repeated—and the Fourteenth Festival passed into history.

J. A. HOMAN.

Winderstein in Denmark and Norway.

WORD comes from Copenhagen and Christiania of the almost unparalleled success of the Winderstein Orchestra. It is recorded as one of the greatest triumphs known in the history of music there. The enthusiasm surpassed all description, the public gathering in crowds, and the leading musicians, aristocracy, the court and King and Queen being present. Below are appended the press notices:

Winderstein in Denmark.

The Copenhagen *Ekko*, a musical review, publishes a biographical sketch of Herr Winderstein which has already in substance appeared in THE COURIER.

The *Politiken*, Copenhagen, says:

"Hans Winderstein gave yesterday, before a crowded house, his first concert with the Leipzig Philharmonic Orchestra. The evening was devoted exclusively to Wagner, so the foreign musicians had a rich opportunity to display their modern orchestral technique. Herr Winderstein sustained magnificently the reputation which has preceded him, and this has not been at all exaggerated. The applause was frantic. The next concert will no doubt attract the whole musical public of Copenhagen. The orchestra and its repertory gives evidence of the most thorough training, even to the smallest detail, resulting in a perfection of ensemble playing almost unknown to our smaller forces here.

"The climactic is most imposing. He masters with superiority all other effects. This orchestra may pose as a model. His rhythms are strongly accentuated, the cantilene is entrancing. That the Wagner selections were given in a perfection of style goes without saying. Of course, all the honors go to Herr Winderstein because he not only conducts, but has organized and trained this orchestra from the beginning. It does not take long to discover what a really great conductor he is. His appearance is tall, slender and magnetic.

"His conducting, if somewhat exaggerated in various movements he makes with his arms, is characterized throughout by a nervous energy which is hypnotic. It was a great pleasure to listen to the very refined execution of the 'Waldweben,' and the Vorspiel and Liebestod of 'Tristan and Isolde.' The Vorspiel of 'Lohengrin,' which was the best number of the evening, was near perfection and had to be repeated.

"Herr Pick-Steiner, the concertmeister, acquitted himself of his task in the execution of the 'Albumblatt' most delightfully. The Klingsor Flower Garden and Magic Scene, from 'Parsifal,' gave the hearers a fine display of the ecstatic beauties of 'Parsifal.' All of this and more was so well performed that they were obliged to give an encore—the 'Meistersinger'—which aroused renewed enthusiasm, the applause becoming so furious that it amounted to an ovation."

The *Nationaltidende*, Copenhagen, repeats in nearly like manner all the above, and adds:

"The mood of our very critical public, which at first seemed tuned only to a mere 'succès d'estime,' turned into

an enthusiasm during the evening which waxed incessantly, attaining colossal dimensions, until an encore (the 'Meistersinger' Vorspiel) was almost forced from the orchestra, which, after two hours' hard work, was a marvelous performance. How did the orchestra play? Of course, exquisitely! Nothing else could be expected from the very prominent position which this orchestra occupies in a music centre like Leipzig.

The *Morgenbladet*, Copenhagen, says: "The second concert of the Winderstein Orchestra took place yesterday, the program being composed exclusively of Beethoven numbers. Like the first concert it turned out a musical feast for the public and a triumph for Herr Winderstein and his well disciplined orchestra. Not only is he perfect as a modern Wagner conductor, but becomes deeply absorbed in the spirit of the Beethoven music. He interprets the classical masterpieces in a way that commands wonder and admiration. The enthusiasm knew no bounds. Herr Winderstein, as on the evening before, conducted the whole program without a score, giving renewed evidence of his eminent powers and routine as a conductor. The execution of this orchestra is marked by precision of attack, refinement of nuance and phrasing that scarcely has been heard here. The tempi are more moderate than we are generally accustomed to hear; but the effect is wholesome and more adapted to the classical style.

"The numbers were the Sixth Symphony, the 'Leonore' Overture No. 3; Handel's aria from 'Xerxes' (as encore), and the overture to 'Coriolanus.' Herr Steiner played most admirably the Romanza in F major."

Winderstein in Norway.

The Christiania *Dagsavis* says:

"The Leipzig Philharmonic Orchestra gave its first concert before a crowded house—packed from pit to dome. The musicians had a hearty welcome from the public and were applauded furiously, the conductor being recalled innumerable times. The very strong program was marked by a finish of execution which, if referred to in detail, should be emphasized in 'Lohengrin,' where a climax was reached, it being grandly played, as also the 'Waldweben,' to which it was a real pleasure to listen. Just as great powers of execution were displayed in the 'Tristan and Isolde' and the 'Parsifal' selections, the 'Feuer Zauber' having to be given da capo. Herr Pick-Steiner gave the 'Albumblatt' exquisitely, instinct with the noblest musical feeling. The 'Tannhäuser' overture was the last number on the program, but in reality 'The Meistersinger' overture was the last selection, being most generously given as an encore after furious applause, literally carrying the audience off their feet."

Other notices in the same and other papers confirm all the foregoing with like enthusiasm.

The *Dagsavis* states: "The enthusiasm was beyond description. Herr Winderstein is the soul of the orchestra; his will their law, his temperament their pulse," &c.

Earl Gulick.

THE boy soprano, Earl Gulick, is rapidly climbing the artistic ladder. On April 30 he was the soloist with the Chamber of Music Association of Toronto, Canada, under F. H. Torrington's direction, with the Kneisel Quartet. He sang four songs, and for an encore a composition by Mrs. Beach.

The concerts of this association are under the patronage of Lord and Lady Minto and the Countess of Aberdeen. Earl again sings in Canada in early June.

Last Thursday in the magnificent music room of Wm. Sage young Gulick assisted in a splendid program given to hundreds of Mr. Sage's friends in his beautiful country seat, Uplands, just outside of Albany. The artists were received with great enthusiasm, and Mozart's "Page's Song," from "The Marriage of Figaro," sung by Earl, was gratefully received. Madame De Vere said to Earl at the conclusion: "Earl, your improvement in voice, as well as interpretation, is marvelous."

On June 6 and 7 Earl Gulick sings for the Binghamton Choral Association. Last week Earl received a flattering note from Ethelbert Nevin with a request for an autographed photograph of Earl and on receiving the same returned Earl his own with greetings.

Musical by Haines' Pupils.

The pupils of Miss Carolyn E. Haines gave a morning musicale last Saturday at Miss Haines' residence, 2835 Main street, Marion, Ohio. Fay Pettit especially distinguished herself. The overture from Rossini's "Semiramide" was capitally played by the following quartet: Fay Pettit, Miss Haines, Nellie Doty and Mildred Christian.

Bissell Pupils' Recital.

UNDER the modest heading, "Twelfth Musicales by the Pupils of Marie Seymour Bissell, May 8, 1900," there occurred a concert at Mendelssohn Hall last week of artistic significance.

These annual affairs have come to be looked upon as musical events, and not at all to be confounded with the average "pupils' concert." Indeed, only a short time ago Miss Bissell was referred to as "the Marchesi of America," and her musicales are invariably attended by a select and numerous audience, for they are a veritable feast for the eye as well as the ear. Everyone sings without the printed music, flowers are profuse, the young women all sit in a semicircle on the stage, and the bright, youthful faces and handsome gowns—all this makes a most refined ensemble.

After a chorus, "Merry June," Miss Mary Stoughton, a promising voice, sang a song by Stenhammer, followed by Misses Emily Mulligan, Catherine Campbell, Rose Glosz and Nellie Thompson, who all showed good tone production. Miss Nelle Thompson sang Saint-Saëns' "O Bien Aime" with much pathos; a sextet, sung by Misses Clark, Camp, Crowell, Brewster, Cooke and Griswold, was a welcome bit; indeed, all the five ensemble numbers were notable additions to the program, showing an experienced and skilled hand in program making.

A dashing young singer is Madeline Mackay, sure of a future, and Alma Crowell sings with style and sympathetic voice quality. Adaline Blake did well, especially as she was a debutante, and artistic Miriam Griswold sang Barry's "Ask Not" with surprising tone volume, and Schubert's "Tod und der Maedchen" in most expressive fashion; her German was impeccable. Her progress during the year is apparent, and more is certain. Miss Ella Bond is also no pupil, but sings with such artistic abandon, such dramatic fire, that her control of the means to an end is that of the artist. Her high B in the Massenet song rang out with fervor. Fanny Foote is a most musical nature, possessing a steady tone, musical style, and her low voice, notably the G below the staff, was of large volume. Misses Bond, Cooke, Detweiler, Lienau, Clark, Camp, Crowell and Griswold sang "Take Care," by Froehlich—the soprano obligato by pretty Miss Brewster—in such fashion that they got an encore. The high C's by Miss Brewster, bell like and sustained, pleased the audience greatly.

Surprising progress has been made by Helen Clark, who last year sang somewhat timidly; she is a veritable song bird now, and sang a Bellini aria, with its trills, coloratura, high D flat, in very enjoyable style, her pianissimo sustaining of this high note showed her good method and control; and, too, she presents a most charming and modest appearance. Then followed the one and only man on the program, George Ensworth, whose enunciation, temperament, sympathetic and expressive tone production, quite captured the audience, gaining him three recalls, with the very biggest bouquet imaginable. This youth's range—some two octaves or more—and his way of singing, creates popular applause, and shows that Miss Bissell can teach men as well as women.

Mildred Camp, possessing a sweet voice, sang with dainty effect, and her F was especially sweet toned. Following her came the cute Brewster child—she is hardly more than that—a natural actress, with much natural facial expression. Miss Nellie quite brought down the house; she has style in abundance, and has made important advancement since last year. Miss Detweiler is another of the Bissell pupils who, however well she may have sung, sings now still better; the full and lovely tone, the volume and taste she displayed, her low A flat, all combined to produce a gratifying effect. Mary Billings has a clear and sweet voice, and the lovely song, by Delbruck, "Un Doux Lien," as well as the Menuet from "La Boheme," the latter with a beautiful high B, brought her much applause. Misses Peck, Griswold, Bond and Preston contributed some perfect quartet singing in the Root arrangements of "Old Folks at Home" and "Comin' Thro' the Rye."

Here was unity, and as each voice took up the solo it was refreshing to hear the others, forming the harmony, retire to their proper places. In the "Old Folks" Miss Preston sang the second verse solo, with a low F which was most rich and penetrating, and Miss Peck's solo was done in quite perfect and sympathetic style; these girls feel what they sing. It was interesting to note that when Miss Bissell again struck the chord of the tonic, they were in perfect tune—evidence that the highest voice, that of Miss Peck, was perfectly true. Here is a laurel wreath for this lady!

The color, strength and low notes, combined with temperament well controlled, of Miss Mabelle Bond, created a buzz of enthusiasm—another artist. Miss Carrie Cooke has verve and an artistic appreciation, which, with her lovely mezzo-voice quality, brought her well deserved applause. Edith Selbie sang a brace of modern songs with full voice, brilliant in quality, yet possessing tenderness as well; and dramatic Agnes Forbes did the "Aida" aria in operatic prima donna style.

Of Sarah King Peck it is hard to write in ordinary English, such is the interest created by her radiant personality and carriage and her beautiful and well poised, artistic singing. She arouses interest before she sings, stimulates it as soon as she opens her mouth, and increases it with every passing moment, such is the nature of her artistic effort. Her German is not to be criticised, her dramatic self shone forth, and the high B was effect making

in the "Freischütz" aria. Much should be expected in this case; all the harder for her to realize, to attain, expectations. The good sense of this stunning American girl will carry her through surely. Grace Preston has attained to artistic dignity, is now so well known and in such demand as a concert singer, that this journal weekly contains allusion to her. Enough that her presence, voice and singing style were such that all were enraptured. It is astonishing to hear a singer with such low notes sing high A's with the strength of a soprano.

Weil's appropriate "Spring Song," arranged as a trio, closed the concert.

As each singer received her flowers, she laid them at the foot front of the stage, and by the time these twenty-three pupils, selected from a class of sixty, had finished the entire 50-foot front of the stage was covered.

Miss Bissell sat at the piano during the entire evening, and her musicianly accompaniments are worthy of special praise. She is also to be commended for beginning promptly and finishing inside two and a quarter hours.

Sherhey's Soiree Musicale.

THE students' concerts given annually by Prof. M. I. Scherhey are events of importance, attracting large audiences, among whom well-known musical folk predominate.

Over a dozen of these artist pupils collaborated in the last concert at Knabe Hall, doing credit to themselves and the method of the favorite and experienced teacher, Scherhey.

After a poetic performance of a Chopin Ballade by Miss Stella Platz, "Forever With the Lord" was sung by Marion Harris, with pretty voice, her high G clear and effective; she did well. David Grossmann was prevented from singing, Albert Renard, tenor, appearing next. This young man, said to have been "under the weather," has a clear and high voice, singing Meyerbeer's "O Paradis" with good style, much improved since last year. His high B flat was sensational. Miss Elsie Green sang with expression; she has a voice of fine quality. The youthful tenor, Charles Muendel, sang Spicker's "In Dieser Stunde" so well that one can predict a future for him, and he was followed by one of the principal successes of the evening, Mrs. L. Herzig, who sang "Der Asra" with much pathos and a D'Albert song naively; later she appeared again in Lessman's "Rothe Rose," which she sang with great breadth. She has a most promising voice. Miss Joella Holdsworth has made great strides since last year, and sang her double number with clear enunciation and nice voice; her high A rang out well, and the violin obligato by Miss Sophie Bondy was a decided addition to the Massenet "Elegie."

Miss Wettengel is an artist in every sense—a graduate pupil—and possesses the attributes expected of such a one—repose, dignified presence, pleasing withal, and so making effect always; her dramatic singing of the "Erl King" was noteworthy indeed. Mrs. Hart Pattison, too, has made material progress since last year, when she sang in constrained fashion; now she is at ease, has control over her voice, and her coloratura work, including the trill, was delightful. An artistic performance was the "Martha" duet, including "The Last Rose," sung with expression by Mrs. Gertrude Albrecht, Mr. Renard adding his pleasing tenor to the flowing melodiousness of the number. The unison high B flat at the end captured all. Miss Lucia Meyer, sweet blonde maid, sang extremely well Mildeberg's "Violet" in clear and true soprano, Miss Bondy, pretty in her blue gown, assisting with her violin. Mary Jordan Baker, petite, shy and sweet, set the audience aflame with enthusiasm, so effective was her singing, so sympathetic her appearance. She was interrupted with applause, which was so astonishing to her that she didn't know what to do. She is "little, but—Oh my!"

B. J. Galligan has a real bass voice of power and promise, singing the low F in the Knight song with much effect; he has the material for a future. Mrs. Edward De Lima's handsome personal appearance, united with style and dramatic expression, shows her a singer worthy of any concert; she has gone up and on in the last year, and her high B natural must not be forgotten.

Stunning appearance, big and sympathetic voice, both quality and quantity, has the handsome blonde, Mrs. Louise Scherhey. She was, of course, a centre of attraction, making a hit with her expressive singing of the Penelope aria from Bruch's "Odysseus." The enthusiasm of the audience was likewise great over Mrs. Albrecht's singing of Ardit's "Parla," sung in brilliant style, with a high D above the staff that caught attention from all. She sang with finesse. A splendid ensemble was that of Mrs. De Lima and Mrs. Scherhey in Saint-Saëns' "The Unfortunate," bringing them well deserved applause. The difficult accompaniments by Miss A. Zur Nieden deserve more than passing mention; she was discreet and sympathetic, especially effective in the "Erl King," "Le Cid" and "Die Rothe Rose." Professor Scherhey and the participants may look back with pleasurable recollections to this concert; it was in every way a colossal success.

Mrs. A. K. Virgil's Brooklyn Concert.

LAST Thursday evening, Association Hall, Brooklyn, witnessed one of the finest pupils' concerts given this year in New York or Brooklyn. The audience was large and delighted with the playing of the young people.

Miss Florence Traub, Miss Bessie Benson, Miss Marjorie Parker, little Hans Bergman and tiny Beatrice Pollak are Mrs. Virgil's own pupils, while Miss Louise Richards is a pupil of Claude Maitland Griffith and Master Miner Walden Gallup a pupil of Frederic Mariner. All were so skillful and graceful as to playing movements and facile execution, and so nearly alike, also, in these particulars, that they might easily be supposed to belong to one teacher instead of three.

Miss Traub received an encore for her brilliant playing of the Liszt Polonaise in E major, and responded with "Hark! Hark! the Lark," transcribed by Hoffman. She produced most excellent effect in "Death Nothing Is but Cooling Night," by MacDowell, a tone poem of rare beauty and delicacy, and, in our opinion, did her best work as to brilliancy and execution in the Fourteenth Rhapsodie, by Liszt, which was given with excellent interpretation and breadth of style. The bravura passages were played with and evinced such a daring spirit and such freedom as to astonish and delight her hearers. Miss Traub bids fair to become one of the great players of America, if she holds steadfastly to her purpose.

Miss Benson won her audience by her sympathetic playing of "Gems of Scotland," a piece consisting of a few Scotch airs exquisitely transcribed for the piano by Rive-King. The execution of this piece is exceedingly difficult and requires as much virtuosity as a Liszt Rhapsodie, and at the same time a most beautiful appreciation of tone and the genuine musical, heart touching sentiment of the piece. She received a hearty encore, and in response played the Chopin Waltz in E minor. Later she gave a highly artistic interpretation of the Melody in F, by Rubinstein, for which she deserved great credit. We have never heard it done better. Her playing of the Chopin Etude in A flat, while it did not equal the Melody, was still excellent and deserves mention.

Marjorie Parker, a daughter of Brooklyn, opened the program with the Introduction and Rondo of Sonata, op. 53, Beethoven, and later played a Nocturne by Leschetizky and the Scherzo in B flat by Chopin. She has a most agreeable tone, and a very satisfactory manner of giving out and finishing her phrases. Her playing is thoroughly wholesome and enjoyable and this past year has added greatly to her ability in tone shading and the more subtle accomplishments required in emotional playing, so that now, in soft passages, she produces a charming quality of tone which is both melodious and effective.

Louise Richards, another Brooklyn girl, made her first appearance in concert playing and achieved a very decided success. Her numbers were well contrasted, and were given not only with ease and grace, but interpreted so ably as to merit the hearty approbation of the audience.

Miner Walden Gallup has had his work reviewed in these columns. On this occasion his playing, both in technic work and pieces, eclipsed his previous efforts. This boy's work is wonderful for any boy of his age to accomplish, but when the short time—fifteen months—of tuition is considered, it is simply marvelous.

Hans Bergman is an intellectual looking little fellow of seven years. He played finely and with excellent rhythm and expression. He is one of the little children who played with so much success at Carnegie Hall, New York, last month. His playing is already attracting much attention at the musicales given by Mrs. Virgil at the school for the little children on Wednesday afternoon, at 4 o'clock.

Last and tiniest of all comes little Beatrice Pollak, a mere baby in size and years, but nevertheless a player of more than ordinary importance and ability. There was an exclamation of surprise all over the immense hall when Frederic Mariner lifted her to the piano stool, as much as to say, "such a baby as that cannot play, can she?" Beatrice, however, very soon convinced them that she could.

She gave first a Beethoven Sonata, then two little pieces by Mrs. Virgil, and finished with the first half of the "Gypsy" Rondo, by Haydn. She has wonderful power and endurance, and plays with much expression. Her little face is a picture of serious earnestness while she is playing, but away from the piano she is full of fun and innocent mischief. The audience seemed more and more surprised and delighted as she passed from piece to piece, in which she made not a single mistake, and when she jumped down from the stool and made her pretty little bow, there was a perfect ovation of applause. She was recalled, and her little arms loaded with flowers.

Mrs. Virgil and her capable teachers may well pride themselves on such work as this concert displayed. If Brooklyn people were wideawake they would make an effort to have Mrs. Virgil establish a branch school in Brooklyn for children.

R. S. Willis Dead.

Richard Storrs Willis, the song writer, died at his home in Detroit, Mich., last week. He was eighty-two years old.

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